Kine WEEKLY

FIRST STEPS TO RE-OPENING

See page 3

"LAMARVELOUS" !!!

"OO, LA LAmarr!
Let's hurry
overleaf.....

TAYLOR · LAMARR

"LADY OF THE TROPICS"

Screen play by BEN HECHT . Directed by JACK CONWAY . Produced by SAM ZIMBALIST . A METRO-GOLDWYN-MAYER PI[illegible]RE!

Trade Show will be announced at the earliest opportun[illegible]ty

WAR TIME POLICY ON CONTRACTS
See page 5

Kinematograph WEEKLY

No. 1690 Thursday, September 7, 1939. Vol. 271

RENTERS NEW OFFERINGS
See page 6

C.E.A. URGES EMPLOYMENT OF WOMEN PROJECTIONISTS

For Service During War Period Only

CONCILIATION BOARD SAFEGUARD

THE probability of an acute shortage of projectionists is predicted by C.E.A. headquarters, and in an urgent memorandum to Branch secretaries the following suggestion is made:—

That use should be made of the services of women operators for the duration of the war.

Preference, however, must be given to male operators where available.

Any questions arising from this policy are to be submitted to the local Conciliation Board.

Agreement of the N.A.T.K.E. to these proposals is being sought, but meanwhile branches are advised to communicate direct with their local N.A.T.K.E. branch.

The subject of pay of kinema employees during closure has been the subject of conversations from the N.A.T.K.E. and the C.E.A.

The supply of male operators has already presented problems in a number of districts and the present difficult situation will be further accentuated as soon as some of the classes are called up under the National Service (Armed Forces) Act passed on September 3. A preliminary brief inquiry indicates that the majority of operators are under 30 years of age. Female operators will become a necessity, and this is a matter to which your branch may wish to give attention.

The Association has invited the co-operation of the N.A.T.K.E., but has not yet had a reply.

This, however, is also a matter which the branches are competent to deal with in conjunction with the local branches of the N.A.T.K.E.

There are, of course, other branches which have not yet concluded their negotiations, but will want to know the conditions which the Association proposed.

Our suggestions were:—

(1) That the use of women as operators should be for the duration of the war.

(2) That where men are available they should always be preferred, and if any question arises on this point it shall be referred for decision to the local Conciliation Board.

In any negotiations members are recommended to include these two conditions as evidence of the *bona fides* of the Trade and which would enable the N.A.T.K.E. to extend their co-operation.

This matter is urgent on account of the time taken for training.

Maintain Pay Roll

An appeal to exhibitors to maintain as many employees as possible on the theatres' pay-roll during the closure is made by T. O'Brien, General Secretary of the N.A.T.K.E.

The communication is addressed to the C.E.A., all circuits, Society of West End Theatre Managers, the Theatrical Managers' Association, and the P.E.P.M.A. It says:—

The Government's decision to close all places of entertainment, even temporarily, in the event of war is certain to have grave consequences upon all of us, not the least of whom are the workers in the Industry, whose daily bread depends on their weekly wages. The Industry's workers have no reserves of any kind, and should places of entertainment remain closed for any length of time they will be the only section of the community that will have their living so bluntly taken away from them.

We are confident that you have already considered this important aspect of the situation and we would be glad if you would inform us what plans you have in mind to meet this particular position, so far as your employees and your members' employees are concerned.

This is a period when ordinary relationships give way to mutual and generous understanding of our respective difficulties and problems.

Continued on page 5

The KINE'S Policy in War Time

NEWS SERVICE TO BE MAINTAINED

Maintaining its well-understood policy, the KINEMATOGRAPH WEEKLY will continue its service to the Trade with as little disturbance of normal arrangements as is possible under the present conditions.

Publication will be carried on in accordance with established routine, and every subscriber and every advertiser may rely upon the complete fulfilment of our undertakings in the letter and in the spirit.

Every adjustment demanded by the needs of the moment will be met, and all information that is essential or helpful to the business will be accurately and authoritatively recorded for the benefit of our readers.

In anticipation of possible disturbance of normal channels of communication between renting houses and their clients, we are taking measures to ensure prompt publication of all details of films ready for booking, and we have the co-operation of every section of the Industry to render our service complete.

We shall close our columns on Tuesday afternoon as usual; announcements of Trade interest must therefore be in our hands by that time. Our address, 85, Long Acre, W.C.2, and our telephone number, Temple Bar 2468, are unaltered.

FIRST KINEMAS TO OPEN AGAIN

Temporary Licence at Aberystwyth

First news of the reopening of kinemas comes from Aberystwyth, where the Chief Constable has granted a temporary licence (which may have to be cancelled at short notice).

The permission is granted subject to the following conditions being complied with:—

1. That an operator be detailed to listen for air raid warnings during the whole period of the entertainment.
2. That all exits are properly cleared.
3. That a sufficient staff is available to prevent panic in the case of an air raid warning.
4. That the situation of the nearest air raid shelter be indicated in large type with instructions to the public how to get there.

The Chief Constable adds that he is anxious to allow normal business to continue and that he expects the owners of theatres to assist him not only in carrying out the legal aspect of these regulations, but also their spirit.

GENERAL COUNCIL

September Meeting Will Not Be Held

In view of the present situation the Legal, Finance and Parliamentary Committee of the C.E.A. has decided that the Executive Committee of the Association should operate until a suitable time was found to call the General Council together.

The September meeting of the General Council will not be held. The October meeting arranged in Newcastle is also extremely uncertain if not unlikely.

The Executive Committee consists of the following:

E. J. Hinge (president), H. P. E. Mears (vice-president), K. A. Nyman (immediate past president), A. J. Gale (treasurer and trustee), F. W. Morrison (trustee), J. Pollard (trustee), S. K. Lewis, C. P. Metcalfe, F. A. Prior, T. H. Fligelstone, J. Welsh, J. E. Anderton, J. R. Dovener, J. Mather, W. R. Fuller (general secretary).

LEEDS C.E.A. EMERGENCY MEETING

A special meeting of the Leeds C.E.A. has been called for 2.30 p.m. Thursday afternoon, September 7, at the Griffin Hotel, Leeds. Vital matters appertaining to the position of kinemas under war-time restrictions, and questions involved in connection with film transport, will be ventilated.

Film Dumps in Midlands and the West

K.R.S. ANNOUNCE NEW ADDRESSES

New dumps for films in the Midlands and West of England have been taken on leases by the K.R.S. as collecting and distributing centres.

The Birmingham and Midlands depot is situated at Birch Tree House, Longwood Road, Barr Common, near Walsall, Staffs. Its telephone number is Aldridge 52216.

The new depot is conveniently situated for supplying the area, being on the direct road to the Pottery towns. Members of the staff will be in attendance at all times.

The Cardiff depot is at Green Farm Lane, Ely, near Cardiff.

Swindon Chamber of Commerce is to support an application to the Watch Committee for Sunday opening in the town.

Censorship Under Control of Government

ARRANGEMENTS FOR ISSUING "SECURITY CERTIFICATE"

Newsreels to be Included

THE voluntary basis of censorship of films showing in Great Britain and Northern Ireland will continue to operate during the war, but it will function under the control of the Ministry of Information, which is also responsible for the censorship of the Press, Broadcasting and Films.

Only if the voluntary system proves an insufficient safeguard will compulsion be enforced.

Newsreels will be subject to censorship.

For the present emergency a "security" censorship is proposed, which will be operated by the B.B.F.C. in conjunction with the Ministry of Information.

It has, however, been decided that all exported films shall be subject to compulsory censorship which will be undertaken by the B.B.F.C.

A new form of certificate to cover all films is being introduced.

In announcing the arrangements for the application of the "security" censorship of films, Vice-Admiral C. V. Usborne, Director of the Ministry of Information (Censorship Division), points out that:—

The Regulations make it an offence in any manner likely to prejudice the efficient prosecution of the war to obtain, possess or publish information on military matters, the term "military" being used in its widest sense. False information is covered by the prohibition equally with true information.

It has been decided that this censorship will in the first instance be carried out on a voluntary basis, and that the sources of compulsion conveyed by the regulations will be held in reserve for use only if the voluntary system proves to be an insufficient safeguard.

"Security Certificate"

The makers and exhibitors of films have the responsibility respectively as to what they make and exhibit, and will incur liability by the production or exhibition of any films containing information which might be directly or indirectly useful to the enemy. They can, however, avoid this risk by submitting films to security censorship, and are invited so to submit any matter on which they have doubts. Similarly, renters and distributors can avoid risk by dealing only in censored films.

It has been agreed between the British Board of Film Censors and the Ministry of Information that the Board shall under

Continued on page 6

FIRE PRECAUTIONS AGAINST INCENDIARY BOMBS

Home Office Requirements

EXHIBITORS are receiving particulars of the precautions to be taken against incendiary bombs. The notes which are circularised by the C.E.A., are mainly extracted from the Home Office A.R.P. Handbook No. 9. Particular reference is made to the formation of watcher parties to be on duty whether the kinema is closed or being employed for entertainment.

Exhibitors will have already taken the usual pre-war precautions such as checking over fire equipment, training fire-fighting parties, provision of water supplies, and co-operation with the local fire brigade.

The present circular, however, gives detailed information concerning the type of fire-extinguishing equipment to be employed in places of public entertainment, and the method of its use.

It is pointed out that persons detailed for fire-fighting purposes should be divided into "watcher parties," there being one party for every 375 seats.

In small kinemas this party would be supplied with stirrup hand pump, two or more water buckets, one axe, and one hand lamp. Additional equipment for each watcher party or alternatively situated on each level, including roof void, is suggested as follows: one Redhill container, one long-handled scoop and one long-handled hoe.

In large kinemas, the same proportion of seats will be controlled by each "watcher party," but, in addition, it is laid down that there should be formed, for every three to eight watcher parties, one fire party consisting of five persons. The equipment of these "watcher parties" will be the same as already described, but the fire parties will be equipped with one bucket hand pump, two 20-ft. lengths of canvas hose, one spray nozzle, set of connections, etc., ten 2½-gallon canvas buckets, one axe, one hand lamp.

Where there is a stage, one set of equipment for one watcher party should be permanently kept within the stage area.

Particulars of necessary supplementary water supplies for use in cases where hydrant supply is not available are:—

(*a*) Where daily service storage tanks are installed draw-off taps should be provided in easily accessible positions at each level.

(*b*) Where central heating systems are installed it may be possible to draw off from the feed or expansion tanks or from the boiler, if not in use. First, however, consult your heating engineer.

Training of fire-fighting parties in conjunction with the local fire brigade and the holding of daily practices are insisted upon.

The removal of inflammable material from roof voids and upper levels and the provision of means of access thereto is enjoined.

Advice or assistance will be given to exhibitors if required by the C.E.A. Technical Department.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

REOPEN THE KINEMAS

WAR, like poverty, makes strange bedfellows. Few people in this business would have looked forward to the co-operation of the country's temperance reformers in the desire to reopen the kinemas.

Yet observers, notably in West London, have brought to this office amazing stories of the state of affairs in public-houses, which are, in fact, the only gathering places available for the average citizen. At times of stress it is the normal characteristic of people to get together—call it an example of herd instinct if you like—and nothing will succeed in stopping it.

The population of the country is going to be massed into crowds at any time when the immediate labours of the day allow. This fact must be recognised. On certain occasions it may be that the churches will be full. On all but these occasions the need for the mass support will be met by the provision of entertainment or by the public-houses.

Ask any student of social conditions whether the latter is preferable; ask any policeman; and, incidentally, verify the condition to which we have referred above. If intoxication is becoming a public scandal, if public-houses have sold out of beer by 8 p.m. just because the people will insist upon being with a crowd of their fellows and there is nowhere else to go, then the time for reopening the kinemas—and the theatres and the music-halls—has become an urgent public necessity.

Our Trade accepted with good grace the official edict, and obeyed the order to close in the confident hope that it was a very temporary expedient. As such it has quickly proved all that was needful, and possibly (with the outbreak of intemperance, which we have no reason to believe is restricted to West London) opened the eyes of the authorities to unexpected results.

At the beginning of the Great War there was an attempt to popularise and implement the slogan "Business as Usual." This was not good psychology, for all the world could see that business was not as usual and could not be as usual.

That the normal habits of the public should be disturbed as little as possible—which was the idea behind the slogan—was good policy, and since those days we have learned a great deal about the control of the public imagination. We have learned, for instance, that concentration on one subject is a very bad thing; so bad and so unnatural as to be almost impossible.

Therefore our immediate duty is to offer some outlet for the intelligence; to present in pleasant, harmless form a relief from the very ugly world in which we are living to-day. Can one think of a safer anodyne to the disturbed public mind than the screen play?

It is not solely from the commercial aspect that we are weighing up the present position. Trade will not, cannot, be good in times when every person in the street carries a gas-mask; but, after all, some trade is better than no trade.

But, in any event, we seriously appreciate our position as public servants, and to help in maintaining the mental balance of the community is no unworthy job of work.

JAMES ROOSEVELT, tipped in the "Kine." New York Cable as a future Will Hays

Long Shots

JOSEPH KENNEDY'S GREAT GIFTS—"TRIBUTE" DINNER ABANDONED—INFORMATION BY FILM—DEPARTURES FOR U.S.—EMPTYING WARDOUR ST.

DURING the past anxious months, and with increased satisfaction during the anxious days of the past week, Englishmen everywhere have felt how helpful it has been to have in this country, as United States Ambassador, the capable, friendly, cheery personality of Joseph Kennedy. America has sent us many strong personalities to fill this important ambassadorial post, but none in whom strength of purpose, clarity of vision and charm of manner have been so happily combined.

FOR us in the film Industry it is indeed a source of gratification to remember our contacts with him in the days not so far distant when he was devoting his commercial skill and wide knowledge to advancing the interests of the film company whose destinies he was then controlling.

IN quoting below the lines of a former U.S. Ambassador to England, it is possible to feel that the same devotion to liberty which characterised the whole writings of James Russell Lowell is being interpreted in other ways by the present occupant of the high office.

IT caused no surprise to learn from Frank Hill that the international situation caused the abandonment of the proposed dinner on Tuesday in honour of the Duke of Kent. There is no member of the Trade who will not regret their inability to pay tribute to the great services to the Industry of the Royal Family, and particularly of his Royal Highness. It is, of course, unlikely that the gala performance arranged to take place at the State, Kilburn, in aid of the C.T.B.F. will now take place.

NEWEST addition to the Ministry of Information, Film Section, is Oliver Bell, who has just taken up his post under Sir Joseph Ball. Detailed policy hardly had time to be formulated, I gathered from a talk with the B.F.I. director, but the spirit underlying it is clearly to be as helpful to the smooth running of the track as human ingenuity can contrive.

NOT the least important among the functions of the Ministry of Information will be its films section, for it is very unlikely that this valuable medium of propaganda will be overlooked. In this connection the name of John Grierson springs to mind as one who has ever had the propaganda possibilities of the film before him and who, moreover, has carried out good work for a Government Department—to wit, the G.P.O. Film Unit.

JOHN, who has been surveying production trends in America, was recently stated to be proceeding to Hollywood and from there to New Zealand and Australia. But I should not be surprised if the present emergency invites him to return to England without delay.

SPEAKING in New York before leaving for Ottawa and Hollywood he stated that film circles in the U.K. are conscious of the fact that if picture-making in British studios is to attain and maintain top standards, it should take cognisance of what he termed "the new vitality" which is apparent in Hollywood studios.

THERE, he said, a new generation of producers appears to be springing up, a school which injects authenticity into features, and lends novelty and "twists" to shorts, thereby capturing public interest. A noteworthy trend, he added, is toward a documentary feeling in the big type of American photoplay.

NEWSREEL chiefs met on Tuesday to consider plans by which the technical and organising staff of the newsreel units might be placed at the disposal of the Government, and yesterday all sections of the Industry met representatives of the Ministry of Information to discuss problems affecting the production, distribution and exhibition of films.

THE permission given by the Chief Constable of Aberystwyth to reopen a kinema there is encouraging. True, Aberystwyth is in one of the less vulnerable districts of the country, but the permission given is an indication of the readiness of local authorities to allow the kinema to take its part in maintaining the morale of the people.

ALTHOUGH many Americans have left the country, people like director William Cameron Menzies, director Tim Whelan and Larry Bulter, trick expert, are still working at Denham. Part of the studio is, of course, occupied by the Stock Exchange, but at the time of writing preparations are being made to enable production to continue. Full precautions against air raids have been taken: all vital points have been sandbagged and camouflaging is going on. A qualified A.R.P. unit has, of course, been organised for many months.

AT the same time there is to be expected a big exodus from the studios. Already I learn of the intention of M-G-M British to abandon, temporarily at least, present production arrangements. Bob Montgomery, who was to have starred in "Busman's Holiday" at Denham, will not now make the film. He sent his wife and two children back to America a few days ago. Maureen O'Sullivan, who came over to be his leading lady, is now at Dublin awaiting a passage. Ben Goetz, the producer, and Richard Thorpe, the director, and other executives, are also preparing to leave.

THE Warner Studios at Teddington have also decided not to proceed with their current film, "Hold Your Hats," in which Max Miller was starred. The "Cheekie-Chappie" has been told that the picture is not being completed and the production staff has been disbanded.

AMONG recent departures to the States have been Herbert Yates and Gene Autry and their families and Bill Saal. The Republic chief has been greatly impressed at the manner in which Sam Smith is handling the product and the receptions accorded Gene Autry on his provincial tours, I am told, has proved an eye-opener, even to the visiting Americans.

THE war is likely to upset the holding of Sidney Bernstein's biennial questionnaire, which had been fixed for the end of this month. I am afraid all preconceived ideas of patronage reactions will go by the board for the next year or so, which is a pity, for Sidney's analysis of kinema predilections always provided excellent copy even though their utility as a definite guide was so often questioned.

YOU will see that the paper read by W. B. Inglis to the British Association at Dundee rather deprecated the value of such forms of mass observation but it does possess the advantage of representing the considered views of a wide section of actual paying patrons and, consequently, cannot be wholly ignored. It would have been illuminating to study the attitude of the picture-going public to television, and particularly kinema television, and also to have their opinion on the vexed subject of films in colour. It is to be hoped that circumstances will permit of the later holding of the questionnaire, for its results would form a valuable index to the appeal of entertainment in war time.

THE recent amalgamation of County and Odeon has resulted in Peet-Leslie being out of harness. Since the last war, Peet has achieved a big reputation, both as organiser and showman, and in the present emergency it is not difficult to imagine that his wide experience on the exhibiting side should be a great asset. Letters addressed to 86, Ford Road, Arundel, will find him.

THE PRESENT CRISIS

When a deed is done for Freedom, through the broad earth's aching breast,
Runs a thrill of joy prophetic, trembling on from east to west,
And the slave where'er he cowers, feels the soul within him climb
To the awful verge of manhood, as the energy sublime,
Of a century bursts full-blossomed on the thorny stem of Time.

For mankind are one in spirit, and an instinct bears along,
Round the earth's electric circle, the swift flash of right or wrong;
Whether conscious or unconscious, yet Humanity's vast frame,
Through its ocean-sundered fibres feels the gush of joy or shame;
In the gain or loss of one race all the rest have equal claim.

James Russell Lowell (1819-1891), *U.S. Ambassador to England* 1880-1885.

CAPT. S. W. CLIFT, the Birmingham solicitor and exhibitor, a past chairman of the Birmingham and District C.E.A., is also an authority on poultry. In this capacity he attended the triennial meeting of the World Poultry Science Association at Cleveland, Ohio, U.S.A. At the Washington banquet he acknowledged the inspiring welcome accorded the delegates on behalf of the British Government's National Committee, of which he is chairman.

IN doing so he said that he was delighted to be able to give an expression from the King, with whom he had had the honour of being invited to dine at Windsor Castle, of how much their Majesties appreciated the magnificent welcome given them by the American nation during their visit. Capt. Clift has done much valuable work for the poultry industry, including the preliminaries leading up to the Poultry Bill. His legal knowledge makes him a particularly useful member both in this respect and in regard to kinema regulations and development.

FILM SHIPMENTS WILL CONTINUE

KINE. New York Cable from Motion Picture Daily

AMERICAN film companies plan to keep film shipments moving to Europe as long as possible and are watching situation closely, governing themselves day-to-day developments. Up to Saturday all shipments went out on schedule; American boats used wherever possible.

MONOGRAM profit first six months this year expected to be $42,000.

JAMES ROOSEVELT'S work in the studio condition survey is regarded as preparation for the active presidency of the Association of Motion Picture Producers.

FOX West Coast Theatres has been charged by the Government with criminal contempt in alleged violation of consent decree entered in 1930. Ten film companies and fifty-four individuals are named. The original action charged monopoly and conspiracy.

NEWSREELS, preparing for war, are using knowledge gained in last world war to cope with censorship and transportation.

NATION-WIDE strike in jurisdiction fight of actors' and stage hands' unions appears inevitable.

THE COMING WEEK may tie up all legitimate film theatres and coast production.

WITH the almost complete evacuation of the film Trade to country headquarters, Wardour Street presents a strange look. Most of the familiar faces have disappeared only to dash back to their former habitat for a few moments. Ground-floor showrooms hitherto given up to the supply of equipment, sandbagged and boarded up, have been requisitioned for air raid shelters. Traffic has been concerned more with furniture vans rather than for film transport.

ALTHOUGH the dispersal of the various head offices of exhibitors and renters has naturally disorganised routine business, the fact that the kinemas are shut has lessened the disturbance which would otherwise have been caused to the relations of one branch of the Trade to the other. Probably the chief sufferer has been the Trade paper service, which has found it a matter of physical impossibility to keep contact of the various executives. Telephones are not installed and when one does get through it is only to discover that the man you want is wandering anywhere between the wilds of Bucks or Sussex and Wardour Street. In at least one instance, I have heard of the wife of a prominent executive who for at least three hours on Tuesday acted as telephonist for one of our major renting organisations.

THERE will be one or two kinemas which are likely to be closed (dark is too much of a generalisation) for the duration. On Tuesday I ran across Charlie Raymond at the Empire, Leicester Square, and he tells me that the Empire's young sister, the Ritz, has been scheduled by the Westminster Council for a 24-hour air-raid shelter, a purpose for which it must be admirably suited, as it lies some 16 ft. below the level of the street. Another kinema, the Tatler, Charing Cross Road, is being employed on national service [illegible]

WITH the departure of personnel to join their service units, considerable difficulty is being experienced by companies employing specialist engineers in providing skilled men for servicing when breakdowns occur.

AUTOMATICKET, LTD., is one of these companies, and T. Hulbert telling me this week that whenever difficulty occurs a new section of a machine is now sent to the kinema proprietor with instructions regarding the method of removing the faulty part and inserting the new section. The old section can then be returned to headquarters for attention by the Automaticket engineers in London.

THE SPOILER.

CLOSE-UPS

By

Screencomber

FIRSTLY, for an explanation or apology, call it what you will. As much as anyone, I realise seriousness of the present time. A tremendous upheaval has taken place, not only in our trade but in our entire mode of living. It has been something of a shock to all of us. Some have lost their jobs, many may lose their lives. Believe me, at such a time it is something of an effort to attempt even to be funny. I went so far as to suggest to the Editor that maybe it would be better for the time being at least to omit this column in case some people might think it out of place at the present juncture. He thinks otherwise, and believes that, while not overlooking the gravity of the situation, the best way to face up to it is to retain our sense of humour. So with this apology I carry on as usual.

Invasion?

THE great man sat poring over his map. From time to time a field telephone rang raucously; only then did he cease in the act of placing a flag here or there on the map and with a slight frown of annoyance answer the call briskly and in short, sharp barks. A group of minor officers stood around nodding understandingly as he pointed out his plan of campaign.

"From Torquay, here, we go on through Wales and follow up the towns right down the Welsh coast around into Cornwall—you understand, gentlemen?"

"Yes, sir," they answered in unison.

"All right, get to your stations."

Some foreign general preparing an invasion of England, you say? Not at all—just a renter evacuating his staff from Wardour Street.

Late News

INFORMATION just reaching this office says that the kinemas in Aberystwyth are to be allowed to open. This should result in some sensational mob scenes in the district. I foresee renters and their staffs flocking to take up their headquarters in the district.

Long treks from Torquay, Elstree, Teddington, Wembley and other points, and film travellers hurriedly consulting their dictionaries trying to discover how the name is pronounced. I have already suggested to the Editor that he evacuates me to Wales and that next week's KINE. be printed in Welsh. I am awaiting his decision at the moment.

Evacuation

The chief was in his boarding house somewhere near Torquay.

Dispatch put on their kilts and were all headed for Dundee.

Publicity stayed in Wardour Street their posts still sticking to,

The posts in question being the Two Posts known to all as Blue.

Wart Winkleheim Writes

DEAR "SCREENCOMBER,"

Replying to your query as to my immediate movements during the present war, I may say that H.M. Government have very kindly stepped in and taken over the complete evacuation of the Winkleheim Picture Corporation. We have been moved *en bloc* to a bombproof building in the heart of Devonshire, and all I am permitted to say is that it is not a hundred miles from Princetown. I doubt whether I will be seeing you for some time, as unfortunately the officials who organised the evacuation would not permit us to bring our files along. There are still a lot of the old faces here and they all send their best regards to yourself. 806 particularly wishes to be remembered to you and thanks you for the gift of the hack-saw and spade, with which he can now indulge his hobby of evacuation and excavation. We are all quite comfortable, but our quarters are necessarily cramped. — Yours respectfully, *WART WINKLEHEIM.*

Crisis News

EVENTS have been marching forward at tremendous pace on the Oxford Street front where Herr Screencomber has been casting envious eyes across the Corridor at the "Black Horse." "My cup is filled full," stated Herr Screencomber, and, emptying it in one gulp, banged his fist on the table, crying, "The time has come for action, not mere words."

One of Herr Screencomber's dreaded F.S. (or Filthy Shirts), after consulting his watch, found that it was already five minutes past opening time and that, indeed, it was time for action. Therefore, in contravention of all promises made previously, Herr Screencomber gave the order to march across the Oxford Street Corridor and take over the free house of the "Black Horse." Twentieth Century-Fox and Paramount have pledged themselves to resist this invasion to the utmost, and at the time of writing have adopted a policy of passive resistance. Herr Screencomber issued an ultimatum that unless he were given free drinks before closing time he and his F.S. troopers would spill beer all over the floor. The ultimatum expired at closing time, and as Herr Screencomber had already ordered some time previously no further action was taken.

WAR REGULATIONS FOR THE INDUSTRY

Play Dates to be Postponed

Policy on Contracts and Distribution

DETAILS of the War regulations respecting the physical supply and distribution of films and the position of film contracts during the emergency were published on Friday in a joint statement by the C.E.A. and K.R.S.

Particulars of transport arrangements and the area representatives of the K.R.S. are given below.

An appeal is made for good will on both sides to enable the necessary elasticity to be available to meet any possible complications.

Postponement of all film contracts to the date of reopening in the case of kinemas obliged to close because of hostilities was agreed upon by a joint meeting of the K.R.S. and C.E.A. on Friday last. No special application by exhibitors to renters will be necessary, the postponement being automatically effected.

There are no films in Wardour Street now; deliveries are being effected through a central dump at Fairfield House, North Circular Road, N.W.10.

The statement issued by the K.R.S. and C.E.A. jointly is as follows:—

The following general principle was agreed at the meeting.

For the length of time kinemas are ordered to be closed all contracts are put back for the same length of time. In other words, if a kinema was closed for a fortnight, that kinema would automatically resume with the film due to be shown the fortnight previously, and all other subsequent bookings would automatically be postponed a fortnight.

It was agreed that good will on both sides was essential to the successful carrying out of the principle, which was the only one which would commend itself generally to all sections.

It was also agreed that with the same good will, the necessary elasticity would be available to cover any situations where particular complications might arise.

Exhibitors do not apply to renters for individual transfers. They automatically reset their play dates.

Similarly, renters will automatically postpone all dates of contracts for the time the kinema is closed.

Film Delivery

Deliveries from Monday onward will be made through the Central Dump, Fairfield House, North Circular Road, West Twyford, N.W.10. Telephone: Willesden 7181-2-3. Returned films will not be accepted in Wardour Street.

Delivery in the provinces will be made for the next change as usual. New distribution dumps are being arranged in the provinces, and exhibitors who do not use road transport are advised to inquire from the renters where to return films for next change after this week-end.

Kinemas when ordered to close or permitted to reopen must immediately advise the local K.R.S. representative, acting for the renters locally.

Exhibitors will not be able to approach renters for their films until their kinema has been cleared through the local K.R.S. chairman on reopening.

Local K.R.S. Representatives

Exhibitors will appreciate the necessity of immediate notification to the local representative of the K.R.S. upon such reopening.

Local K.R.S. representatives who are to be advised regarding reopening are as follow:—

Glasgow.—E. Pyser, A.B.F.D., 167, Bath Street, Glasgow. Tel.: Douglas 0904. Telegrams: Emtalrent, Glasgow.

Newcastle.—G. T. Turnbull, Warner Bros., Imperial Chambers, Westgate Road, Newcastle-on-Tyne. Tel.: Newcastle 26627. Telegrams: Wabropic, Newcastle.

Leeds.—J. Smart, 20th Century-Fox, 54, Aire Street, Leeds, 2. Tel.: Leeds 29657.

Liverpool.—H. Nisbet, Paramount Film Service, Paramount House, 16, Fraser Street, Liverpool. Tel.: North 2113-4. Telegrams: Paraserv, Liverpool.

Manchester.— —. Harris, United Artists, Office 14, 3, The Parsonage, Deansgate. Tel.: Blackfriars 8885. Telegrams: Unartisco, Manchester.

Cardiff.—A. Verran, Pathé Pictures, Dominion House, Queen Street, Cardiff. Tel.: Cardiff 7803-4. Telegrams: Pathire, Cardiff.

Birmingham. — Norman Smith, RKO-Radio, City Chambers, John Bright Street. Tel.: Midland 4101-2. Telegrams: Arkopict, Birmingham.

London and South.—Frank Hill, K.R.S., Old Compton Street, London, W.1. Tel.: Gerrard 4383 (8 lines).

Those present at Friday's meeting were:—

For the C.E.A.: President E. J. Hinge, vice-president H. P. E. Mears, Major A. J. Gale, Messrs. Lewis, Bernstein, Nyman, Morrison, Anderton, Mather, Fligelstone, Ayres, Phillips (Odeon Theatres), and the general secretary, W. R. Fuller. For the K.R.S.: President D. E. Griffiths, Messrs. C. M. Woolf, J. Friedman, F. W. Baker, Ben Henry, G. Archibald, S. Eckman, F. Harley, Sam Smith, and Max Milder.

Television Discussed by Birmingham C.E.A.

ATTEMPT TO RETAIN SERVICES OF "KEY-MEN"

OBVIOUS interest was taken in the position regarding television and the kinema at the last Birmingham branch meeting.

S. K. LEWIS mentioned that negotiations were still proceeding between the Television Committee and the Newsreel Association, and the committee had expressed its attitude to this effect: "The C.E.A. is profoundly dissatisfied with the present arrangements of the Postmaster-General for large-screen television, and is prepared to discuss the matter with the P.M.G. in order to arrive at a basis of co-operation."

The speaker informed members that the committee was satisfied that television possessed potentialities which it would be folly to allow to develop without the participation of the association, a position which would come about if the General Council adopted a purely negative course. Mr. LEWIS pointed out that there was this great difference: Talking pictures came from within the Trade and provided a totally new phase of entertainment; whereas television came from without the Trade and offered not a new, but an alternative supply for presentation on the screen.

Satisfaction was expressed that the committee proposes to continue its discussions with the K.R.S. for the purpose of drawing up a memorandum for consideration by the P.M.G.; and cordial thanks were passed to Mr. Lewis for his report, which included the subjects of income tax in relation to wear and tear; camp kinemas; the liability of a new occupier required to change over from D.C. to A.C. current as regards the necessary equipment; and the taking up of the Manchester resolution for the prohibition of the use of feature subjects for sub standard stock.

Military Service—Licences

Following a report on this matter by S. K. LEWIS, the Secretary was requested to obtain from members particulars of all "key-men" employed who are over 30 years of age. The former mentioned that representations had been made by the General Council to the Ministry of Labour concerning the reservation of first and second operators of over 30, and it was hoped that these efforts would be successful.

H. B. LANE, reporting on a meeting held that afternoon, stated that no film on the list presented to the committee was considered to be unsuitable for Sunday showing. Later, on behalf of himself and T. McDermott, Coun. W. T. Hodge tendered sincere thanks to those renters and exhibitors who had so kindly assisted in the recent successful campaign at Bromsgrove regarding Sunday opening.

It will be remembered that the Bromsgrove U.D.C. approved of the applications, a town's meeting defeated the proposal, but on a poll a majority of 793 favoured it.

OPEN FOR ONE NIGHT

Plaza, Crosby, Invitation Performance Yields £162

Plaza, Crosby, near Liverpool, opened to the public for the first time on Saturday evening (September 2), and within three hours closed down for an indefinite period, owing to the war emergency conditions. Admission was by invitation card, but each guest was expected to make a contribution to the Waterloo and District General Hospital Funds. The cheque for £162 10s. was handed over on Saturday night to the Mayor of Crosby (Ald. Herbert Williams), who performed the opening ceremony.

The Mayor paid tribute to the enterprise of the company—Plaza (Crosby), Ltd.—and to the architect and contractors for their work.

Philip M. Hanmer, managing director of the company, is principal of Regent Enterprises, Ltd., which controls a circuit of 17 other kinemas, mostly in the Merseyside area. He is a past-chairman of the North-Western branch C.E.A. His co-directors are Bryce Hanmer (chairman), Arthur D. Dean, George D. Vickers, Ernest Spencer, and Ben. Cohen.

William Gandy is manager of the Plaza.

WAR HEADQUARTERS OF RENTERS AND EXHIBITORS

Trade Evacuation Plans Complete

ARRANGEMENTS for evacuation have been made by practically every renter and exhibiting organisation in London. The following list was compiled after the week-end. The data available were then incomplete but subsequent alterations and additions will be found on page 3.

C.E.A. and K.R.S. in London for Present

While the majority of the C.E.A. staff have removed with books and records to Reading, as an emergency precaution, the General Secretary will remain at Broadmead House, Panton Street, S.W., for the present, and will deal with administrative matters from this address.

The staff office, under the control of F. J. Brown, assistant secretary, is housed at 19, Highmoor Road, Caversham, Reading. Telephone: Reading 72708. All matters dealing with routine will be best handled there.

For the present, the K.R.S. staff is remaining at 30, Old Compton Street, and no decision has yet been taken regarding the move to Langley Park, which will be available for the Society shortly.

The K.R.S. will probably remain at Old Compton Street until next week.

A. E. Abrahams' (Renting), White Plains, Denham, Bucks.

Associated British, Welwyn Studios, Welwyn Garden City.—Welwyn Garden 3241.

Associated British Cinemas, 30-31, Golden Square, W.1.—Gerrard 7887.

Anglo-American, Wardour Street and M.P. Studios, Elstree.—Elstree 1761/9.

A.B.F.D., Ealing Studios, Ealing Green, W. —Ealing 6761.

Bernstein Theatres, Wellesley Lodge, Brighton Road, Sutton.—Vigilant 4440, 5658, 1848.

British Lion, Beaconsfield Studios, Bucks.—Beaconsfield 555-8.

British Movietone News (Editorial Department), Denham Laboratories, Denham. —Denham 2323.

J. Frank Brockliss, Ltd., 3, Grange Gardens, St. Albans, Herts (skeleton staff at 58, Gt. Marlborough Street, W.1).

B.K.S.—Business as usual.

Butcher's Films, Walton-on-Thames Studios.—Walton 1460.

Cattermoul Film Service, 43, Higher Drive, Banstead, Surrey.—Ewell 1909.

S. M. Super Cinemas, Luxor Theatre, Hemel Hempstead.—Boxmoor 36.

George Coles, F.R.I.B.A., 2, Selborne Avenue, Bexley, Kent.—Bexleyheath 662. Buck's Head, Manning's Heath, near Horsham, Sussex (Private).—Lower Beeding 38.

C. H. Champion and Co., Ltd., c/o West London Shooting Grounds, Northolt, Greenford, Middlesex.—Waxlow 1377.

Columbia Pictures, Wardour Street and Wadhurst Castle, Wadhurst, Sussex.—Wadhurst 333.

Films and Equipment, Ltd.—Business as usual.

20th-Fox, Wembley Studios, Ltd., Empire Way, Wembley Park, Middlesex.—Wembley 3000.

Gaumont-British, Newcombe, Crediton, Devon.—Crediton 262.

Gen.F.D., Sydmonton Court, Newbury, Berks.—Burgh Clere 244.

Grand National, 3, Keynsham Bank, High Street, Cheltenham.

W. W. Jay (Universal), Oak Cottage, Etchinswell, near Newbury.—Kingsclere 240.

M-G-M, Scotsbridge Mill, Scots Hill, Rickmansworth.—Rickmansworth 3101, 2360, 2338, 2122, 3376.

Ken Nyman, Curzon Cinema, Western Road, Brighton.

Odeon Theatres, Ltd., County, Marlow. Various details at Dean House, Dean Street, W., and elsewhere.—Marlow 3.

Paramount (films should be returned to Paramount Film Service, Ltd., Acton Vaults, School Road, Victoria Road, Acton, Middlesex).

Paramount, Pinks, Shenley, Herts.

Pathé Equipment, Ltd., Pathé Works, Mill Green Road, Mitcham.—Mitcham 3055-6.

Pathé Pictures, Ltd., A.B.P.C. Studios, Elstree.—Elstree 1348.

RKO-Radio, Imperial Studios, Boreham Wood.—Elstree 1587.

Taylor, Taylor, Hobson, Ltd., 24, Lawrence Gardens, Mill Hill, N.W.7.

United Artists, Eaglehurst, Orch Hill Avenue, Gerrards Cross.

W. Vinten, Ltd., North Circular Road, N.W.2.—Gladstone 6373/4.

Warner Bros., Teddington Studios, Teddington.—Kingston 2181-2189.

Unions' Appeals to Employers

Continued from page 3

My duty, as representing the organised workers in the entertainment Industry, falls very heavily upon me at a time like this, when the future is fraught with such unknown probabilities.

I am requested to make a very strong appeal to you, not only to indicate to me your plans and intentions in respect to your employees in the event of the closure of any of your theatres, but that you will make a special point of considering as far as lies in your power to maintain your employees on your wage roll during any closure that may be made.

I am frankly aware of your difficulties. My appeal on behalf of the workers and their families in the Trade, whose difficulties will be even greater, I am sure will not go unheard.

Group at the Grand National reception at Liverpool last week following the Trade show of DISCOVERIES. Left to right, front row: C. O. Davies, Norman Rowley, Mrs. Carrol Levis, Carrol Levis, David Freedman (Grand National branch manager), and Cyril Levis

Forthcoming Film Offerings

THE previously arranged Trade shows of the undermentioned subjects have been postponed, but until an official decision as regards Trade shows is received, the Kine proposes to print week-by-week details of new subjects available for early offering.

Meet Maxwell Archer (*RKO-Radio*)

Cast: John Loder, Marta Labarr, Ronald Adam, Peter Halliwell Hobbes, George Merritt, Syd Crossley. **Director:** John Paddy Carstairs.

After smashing a spy ring John Loder attempts to apprehend its escaped leaders, Marta Labarr and Ronald Adam, but the task becomes complicated by the murder of their agent, a crime for which Peter Halliwell Hobbes, a young pilot, is blamed, but in his efforts to clear up the mystery Loder's activities cause annoyance to George Merritt, a Scotland Yard chief inspector. Leueen MacGrath, Hobbes' lady friend, is found to be missing, but Loder discovers, through Miss Labarr, that she is being held as hostage for the return of a large sum of money found in the dead agent's despatch case, and he seeks to circumvent the spy ring. He does this in the face of insuperable odds. The escape of the girl, and the final round-up of the criminals brings the film to a gripping conclusion.

Nurse Edith Cavell (*RKO-Radio*)

Cast: Anna Neagle, Edna May Oliver, George Sanders, Zasu Pitts, May Robson, H. B. Warner, Robert Coote, Bert Roach, Halliwell Hobbes. **Director:** Herbert Wilcox.

The inspired career of Edith Cavell, who placed her love of humanity above either patriotism or the laws of war, forms the theme of this vividly told dramatic offering which tells how, on the outbreak of the Great War, Nurse Edith Cavell, head of a hospital established by the Countess Mavon, is allowed to stay at her post conditionally that the home is used as a German military hospital. She forms a friendship with Madame Rappard, proprietress of a small bakery, and through a series of circumstances agrees to assist the escape of the latter's son, a prisoner of war. This leads to further efforts on behalf of escaped prisoners. The success of Nurse Cavell's work leads the Germans to make every effort to solve the problem. A German lieutenant is appointed to the case, and, posing as a refugee, he succeeds in gaining the necessary evidence. The Countess Mavon, together with Miss Cavell and Madame Rappard, are arrested, and, despite the efforts of the American Minister, Miss Cavell is sentenced to death. The German authorities refuse to alter their decision, and a brave humanitarian walks to her death knowing that she has done more than her part to help her country. By close adherence to the real facts this story achieves a realism that could never have been obtained in a fictional picture. The suspense of the main theme has been brilliantly sustained by Herbert Wilcox, and the result is a picture more absorbing and dramatic than anything that has ever come to the screen.

Mr. Wong in Chinatown (*Pathe*)

Cast: Boris Karloff, Grant Withers, Marjorie Reynolds. **Director:** William Nigh.

This film continues the adventures of James Lee Wong, the Chinese super-sleuth, who has already helped the San Francisco police department out of tough spots in his previous two films. Story concerns the murder of a Chinese princess commissioned by her Government to purchase airplanes in the United States. It is not necessary to call Wong in on this case because the murder occurs in his own home. The princess comes to ask his protection, and is struck down by an unknown assailant before she has a chance to talk with Wong. Captain Street, of the San Francisco police, is called in and the two detectives start unravelling the case, hindered and helped in turn by Street's girl friend, Bobby Logan, of the *Herald*. The only clue as to the identity of the princess's assailant is a scribbled "Captain J—," which she wrote after being struck down. It turns out there are two Captain "J's," and also a bank official, Davidson, and a dwarf, and the princess's maid who are involved. Two of these meet horrible deaths before the mystery is solved, and a thrilling climax ensues as Street races to save Wong, trapped by the murderer, from the same awful fate.

Amateur Detective (*Pathe*)

Cast: Frankie Darro, Mantan Moreland, Dick Purcell, Lillian Elliott, James Flavin. **Director:** Howard Bretherton.

"Amateur Detective" is the story of a page-boy "detective," who goes looking for trouble, and finds it. Murder is committed at the Hotel Royale, and Buzzy O'Brien is hot on the trail of killers, much to the disgust and annoyance of practically everybody, especially Steve Lanahan, police captain friend of the family, who spends most of his time getting Buzzy out of difficulties.

When Buzzy's Irish heart goes out to Kitty Monahan, who needs a friend, he finds himself involved in theft, murder and blackmail, and even Steve has a tough time helping him, because Buzzy likes to do his own "investigating," and is constantly double-crossing his policeman pal.

Buzzy makes an enemy of Fluger, the house detective, a most unwilling ally of his soft-hearted mother, and a partner in crime of the coloured porter, Jefferson, before he finally solves the mystery and is saved from an untimely end by Steve Lanahan.

Dark Eyes of London (*Pathe*)

Cast: Bela Lugosi, Hugh Williams, Greta Gynt, Edmon Ryan, Wilfrid Walter, Julie Suedo. **Director:** Walter Summers.

A John Argyle British production, "Dark Eyes of London," was adapted from the popular story by Edgar Wallace, which is regarded by many as his most thrilling story. It is a somewhat eerie and mystifying subject concerning the insurance frauds of a particularly sinister Dr. Orloff, and the subsequent disposing of his victims. Bela Lugosi, it is claimed, appears to superb advantage as Dr. Orloff and this is his most outstanding film rôle since "Dracula," while Hugh Williams plays the part of a detective and Greta Gynt supplies the romantic element. The film was produced at the Welwyn Studio with certain exteriors taken on the banks of the lower reaches of the Thames.

Girl from Rio (*Pathe*)

Cast: Movita, Warren Hull, Clay Clement. **Director:** Lambert Hillyer.

This production is a modern musical which tells the story of Marquita, musical star, who throws her career to the winds to rush from South America to New York because her brother has been accused of murder, and she must clear him. Steven, Marquita's manager, who loves her, follows the girl, and it is through him that the singing star is able to work in the night-club owned by murder-suspect number one.

Lavish musical numbers are interspersed with thrills in "Girl from Rio," and there is a tense climax as Marquita, singing the lovely "Romance in Rio" before night-club patrons and to a radio audience, is made aware that as soon as she finishes her number she will meet her death. "Girl from Rio" is the first film in which Movita, as Marquita, displays her beauty in a modern, non-costume story.

Lady of the Tropics (*M-G-M*)

Cast: Robert Taylor, Hedy Lamarr, Joseph Schildkraut, Ernest Corsart. Director: Jack Conway.

For the first co-starring picture for these two dynamic personalities a love story has been chosen that has been elected as ideal for their respective abilities, Taylor as a young American adventurer and Miss Lamarr as a mysterious beauty of the East.

Setting for the story has been placed in the heart of the Orient, where Taylor, as Bill Carey, penniless American, meets and falls in love with Miss Lamarr, a beautiful half-caste, whose dream is to flee from Indo-China where no race recognises her and become a white woman. Joseph Schildkraut throws all obstacles in her path because he also loves her, and even her marriage to Taylor fails to thwart Delaroche in keeping her bound to Indo-China. Miss Lamarr, after Taylor has voiced distrust in her, finds the solution in a tensely dramatic climax.

CIVIL DEFENCE REGIONS TO REPORT DAILY

Up-to-the-Minute Details on Reopening

C.E.A. COMMUNIQUE TO CONVENERS

DAILY reports from the conveners of the various Civil Defence regions are being arranged by the C.E.A. These reports will be in the form of a daily summary concerning the effect of enemy air raids, reports of re-openings or closing of premises and particulars of any conditions affecting the Trade.

The statement issued by W. R. Fuller, the general secretary, is addressed to conveners of the Civil Defence Regions, and is as follows:—

Will you advise every member in your Civil Defence Region to report to you daily, when he is closed, the following information:—

(*a*) Extent and duration of air raids, or (*b*) if there have been no alarm and no air raids.

Will you emphasise the importance of a daily report being sent to you.

Upon receipt of your reports will you immediately prepare a summary and send to me at: 19, Highmoor Road, Caversham, Reading.

You will want the information first for your own purposes to deal with reopening.

The summary which I need should be in a form to show areas bounded by certain towns where no raiding has taken place, together with brief details of the extent of raiding where raids have actually taken place, so that the Association can make the necessary national representations.

Please do not send the reports themselves from your members, but see that I am supplied with a daily summary.

Reopening

The Local Authority is the body with power to deal with this matter. You will usually find that the Local Authority has appointed a controller with one or two assistants who will be in charge when war breaks out. It will be this controller whom you approach for reopening. Each Local Authority and, therefore, each separate controller, will deal with the kinemas in his area.

Your Emergency Committee should immediately organise the method by which an approach can be made by arranging that the exhibitors in each Local Authority's area are ready to approach if there are more than the branch can deal with as a branch.

Do do get confused with the Regional Commissioner of whom I have already advised you. He assumes control only when communications are interrupted between Whitehall and your area. You will usually find that the Regional Commissioner and his staff are working closely in contact with the Controller appointed by the Local Authority.

Any locality can work for reopening as soon as it likes and the Controllers can permit reopening within an hour or two of closing if they are satisfied to do so.

Please send me regular reports of reopenings and particulars of any conditions attached.

I am also at your service to supply any information and to receive any requests from your Committee which may require national action in Whitehall.

Will you please immediately acquaint your Emergency Committee with the contents of this letter, which is sent to you as Convener of Civil Defence Region. If you are without an Emergency Committee ready to act immediately, please have one appointed at once.

Bob Hope, the Paramount star, and Mrs. Hope leaving Waterloo on the "Queen Mary" boat train

Cutting Down Current Costs

That the Government order to economise in the use of electricity is likely to have beneficial results to a number of Trade equipment firms is indicated by the order received by W. Stanley Aldrich, of Strong Electric Distributors, Ltd.

Two of this company's arcs have been supplied to a well-known exhibitor for the purpose of reducing consumption and costs to a minimum.

Manchester Watch Committee has given an instruction that no children under 16 years be permitted to view "On Borrowed Time."

Compulsory Censorship of Exports

B.B.F.C. Issues New Type of Certificate

Continued from page 3

take, as agents of the Ministry, the "security" censorship of films both for exhibition in this country and for export.

The "security" censorship of films produced or imported for exhibition in the United Kingdom will normally be carried out by the Board's examiner concurrently with the Board's normal censorship, and no additional charge will be made by the Board in respect of the "security" censorship. The Board will undertake, on request by producers or importers, the "security" censorship of (*a*) films which have already passed their normal censorship, and (*b*) newsreels, topicals, locals and any other types of film which are not normally submitted to them. In these cases also the Board will charge their normal fees, newsreels, etc., being included with educational, industrial, etc., films for this purpose. A certificate will be issued by the Board in respect of every film for exhibition in the United Kingdom which passes the "security" censorship.

The procedure outlined above will cover all films, including newsreels produced or imported for public exhibition in this country.

Compulsory Censorship of Exports

It has, however, been decided that a compulsory censorship of films for export will be necessary. This will be provided for by including the following goods in the list of goods prohibited to be exported:—

Kinematograph films, exposed, whether developed or not, and associated sound tracks or gramophone records.

Provision will be made to permit the export of any of these goods (with the associated sound tracks or records, if any) which bear the seal, and are accompanied by the certificate, of the Ministry of Information, as approved for export. As soon as possible the export of unexposed film will be dealt with by the War Office under a permit system, whereby export licences will be issued only to approved firms. Exporters of film will, on the institution of censorship, be informed of these restrictions, through the Kinematograph Renters' Society.

The "security" censorship of films for export will similarly be carried out by the British Board of Film Censors. Each individual copy which is to be exported will be required to be submitted for censorship; a fee of 5s. per reel in respect of each copy will be charged for censorship. Where drawback of Customs Duty is claimed the Customs examination for this purpose will be carried out at the same time as censorship.

Procedure

It will be required that films for export should be submitted in rectangular containers which can be securely fastened and sealed. After censorship the films will be repacked in these containers by the Board's staff.

A certificate will be issued by the Board in respect of every film or copy of a film which passes the "security" censorship for export. This certificate will be affixed by the Board's staff to the outside of every package containing films for export and the packages will be securely sealed with wire and plomb by the Board's staff. An additional certificate will be issued by the Board in respect of each consignment of films which passes the "security" censorship for export; the latter certificate will be given to the exporter for production to the Customs at the port of shipment or to the Post Office, as the case may be, together with the shipping bill in respect of the consignment. The duplicate copy of this certificate will be retained by the Board. Unless each container bears the required certificate and seal and a further certificate is produced in respect of the whole consignment packages containing films will not be passed for exportation by the Customs.

The Board may, if they consider it desirable, require that the package shall not be returned to the exporter or his agent after censorship, in which case the Board will require the Customs shipping bill to be handed to them after completion of the drawback examination and will arrange for conveyance to the port of exportation or the Post Office, the exporter paying to the Board the appropriate charges for export by sea or air or by post.

The Board will also undertake the duty of advising producers, importers or exporters of film on application as to points on which caution is necessary to avoid infringement of the "security" censorship.

TWO CLOSURES

The Select Electric Theatre, Edgware Road, is closed and a notice states that it is to be reconstructed and reopened as one of the Classic chain of repertory theatres.

The Queen's Hall, Palmer's Green, is closed for recarpeting, reseating and extensive redecorations. Date of reopening not yet announced.

Film Talks to British Association at Dundee

FRESH PLEA FOR KINEMA RESEARCH INSTITUTE

Trade Asked for Annual Endowment of £50,000

B.F.I. CHIEF'S PLEA FOR TRADE SURVEY

"I WANT to see the British Film Industry give a lead to the world and endow with £50,000 a year a Kinema Research Institute."

This point is made by Oliver Bell, Director of the British Film Institute, speaking to the British Association on "Public Taste and the Kine." He added, "Launderers finance enquiries into why buttonholes get torn and the electrical industries endow pure research, but an industry with 22 million customers a week—the film trade—spends scarcely a penny in market research."

Mr. Bell declared that, "Answers are badly needed to such questions as:—

"How many people visit the kinema and how frequently do they go?

"How many persons leave kinemas after 10 p.m., and what effect do they have on the transport services?

"How many persons are wholly dependent on the kinema for their livelihood?

"Answers to questions such as these would be useful to a dozen different Government Departments and semi-official bodies; to municipal authorities; to transport concerns; to advertisers; to social workers, and to the kinema Industry itself."

Earlier in his speech Mr. Bell defined the principal motives which made people go to the kinema. The most important, he thought, was "escape." For many people the entertainment value of the film was secondary to the desire to get away from the humdrum common round for a couple of hours. This, he thought, "explains the kinema's popularity with housewives, who get out of their three-roomed villas and out of themselves." Secondly, the kinema was popular with courting couples, who found there a warmth and comfort unobtainable in the city streets.

Psychology of Star Appeal

Then again, there was star-appeal, which had been built up by the Americans to tremendous heights on the sound psychological principle that it was easier to sell a personality than an idea. Lastly, there was a small but growing group of people who were interested in films as a means of dramatic expression.

"These," said Mr. Bell, "are the strong-minded folk who see just one of the two features and come out immediately the film in which they are interested is over."

Variations in Taste

Taste, he continued, varied widely from region to region. For instance, workers in industrial regions demanded strong meat—leading hard lives they wanted real action pictures. On the other hand, cathedral towns and respectable suburbs were strong supporters of British films and dialogue subjects. The reason for the former was that fewer British films had original plots as compared to American pictures and many of them were based on well-known books or successful plays. The reason for the latter was possibly that the audiences in such districts, being slightly better educated, appreciated wise-cracks and verbal agilities more easily.

"Tough" Sunday Audiences

Yet again, he continued, Sunday audiences differed widely from the family weekday ones and were much tougher. "Sunday kinemas," he added, "have to cater literally for the man-in-the-street, the father who has just spent a whole day in his wife and family's company, and the people who are escaping from a day's holiday in their two-roomed or one-roomed home. Unless they have virility on the screen they will not hesitate to show their displeasure."

Summing up, Mr. Bell stated that over the years there had been a definitely discernible trend towards better pictures and greater support of those better pictures at the box-office.

OLIVER BELL

Film Freed From Blame

AN ANALYSIS OF EFFECT ON JUVENILE MINDS

MOST discussions of children and the kinema are content to demonstrate the evil influence and the poor artistic quality of entertainment films. But these weaknesses have been emphasised to the neglect of the merits and achievements of the kinema. It is no small merit that it can and does provide children with entertainment which they really enjoy.

This view was expressed by W. B. Inglis, Education Department, The University, Glasgow, who in his address on the subject of "Children and the Entertainment Film," to the British Association said the kinema is for many children the only art form which they encounter outside the class-room and the experiences which it offers determine largely their conception of the beautiful.

The kinema with its revelation of the exotic and the thrilling does possess informative and inspirational values.

In his address Dr. Inglis said that the content and technique of kinema are constantly changing. A five-year-old film contrives to appear older than a five-year-old novel: a ten-year-old film is a curio if it is not an antique. Change in subject matter and modes of expression should warn us that generalisations concerning the effects of the entertainment film on children, however well founded they may have originally been should not be regarded as true for all time.

What methods have been used in studying the effects of the entertainment film on children and what in the main are the results? Three main methods have been commonly used: they are the questionnaire method applied to large groups, laboratory investigations, clinical studies of mal-adjustment.

The Questionnaire

The mass results achieved by the questionnaire meet frequently obscure important individual variations and lead to the assumption that individual differences may safely be ignored. A scene of horror may leave no deep impression on the minds of a majority of children, but the few who may be disturbed should certainly not be ignored. From the psychological point of view the grand error in interpretation of questionnaire results is over-simplication of human motives and judgment. It is impossible to describe in a few generalisations the subtle play of many human minds.

As regards laboratory investigation which had been employed in U.S.A., the investigators found wide individual differences both in the amount and incidence of reaction. Among their general conclusions they record that scenes depicting tragedy, danger, or conflict produced greatest disturbance with their youngest group aged six to twelve, and that the reactions of the older groups diminished rapidly. Romantic and erotic scenes did not disturb the youngest group, but they did produce strong reactions among the twelve to eighteen-year-olds, the peak being reached at approximately sixteen.

Psychological Tests

The third method is incidental to the routine work of the clinical psychologist. It can be confidently asserted that if the entertainment film were a potent disturber of the emotional life of children that fact would have been recognised by many clinicians. In the many interviews and tests conducted with mal-adjusted children, no instance has been found where the entertainment film has been an important disturbing factor.

These three main methods of investigation are supplemented by the application of general psychological principles to the problem. One of the topics of popular controversy concerns juvenile delinquency. The entertainment film forms opinions and may possibly be active in determining attitudes, but to regard it as a major influence in determining personality is surely to lose the sense of proportion. Anti-social conduct springs from deeper sources than imitation of things done on the screen or read in books.

The kinema offers to all rationalisers a ready explanation of juvenile delinquency Actually the root causes must be sought in the thwarting of natural urges, in a depraved social environment, in parental vice and folly. The common experience of the psychologist in the child guidance clinic is that the effect of the kinema in the production of mal-adjustment is negligible.

Its attractions may offer a new inducement to petty thieving, it may on occasion suggest a new mode of anti-social behaviour, but is not an important factor in the production of juvenile delinquency.

Prevents Crime

If every kinema in the country were closed to children to-morrow, the result would be not a decrease but an increase in anti-social conduct.

In reviewing the merits of the entertainment film, æsthetic values must not be forgotten. The kinema is for many children the only art form which they encounter outside the class-room, and the experiences which it offers determine largely their conception of the beautiful. It is obvious that important lessons may be learned from the kinema in the balance and proportion of visual elements, in plot construction, in character portrayal, and in many other aspects of artistic appreciation. Under a capable teacher, the study of even a bad film is not without its reward.

It is impossible to declare that every film is a perfect entertainment for children, that it presents unaccustomed scenes with fidelity, that it evokes the noblest in word and deed, that it is rich in æsthetic worth, but it may at least be said that the kinema does possess these values potentially and sometimes realises them.

THE POWER OF FILMS IN EDUCATION

"Better Than Other Teaching Aid"

IN the film taught classes in schools the more intelligent pupils continue to score higher marks, and experimental evidence supported by the experience of every-day classroom work also goes to show that in certain fields the motion picture produces better results than any other teaching aid.

This was the conclusion arrived at by Alexander Mackay, headmaster, Roskvilla School, Glasgow, in an address, "Films in Schools," delivered to the British Association.

Mr. Mackay in his address dealt with one of the common objections to the use of the film in school—that although it may be valuable in presenting attractively a store of facts, it may develop in the child a habit of passive reception that is actually inimical to active thinking.

Over the last ten years in the United States and in this country, experiments had been carried out where classes taught with the aid of the kinema have been tested against control classes taught the same lessons in the same way but without the aid of the film. The general conclusion from these experiments contradicts the view that the use of the film in school inhibits thought.

Benefits from Films

In the film-taught classes the more intelligent pupils continued to score higher marks; but it was notable that the relative gain of the lower intelligence groups was higher than that of the higher intelligence groups.

In an American experiment the film group excelled the control group by a larger margin on the education items than on the rote items and this result was even more pronounced in the Retention Tests. The film children learned more and remembered more of that greater body of knowledge.

Experimental evidence supported by the experience of every-day classroom work also goes to show that in certain fields the motion picture produces better results than any other teaching aid.

In Geography, Biology and General Science, the film has proved itself as indispensable; whilst, incidentally, it can be used to reinforce the teacher's efforts with the utmost effect in History and Civics, Physical Education and Hygiene, and in Arts and Crafts. To the teacher of English in his capacity as purveyor of general knowledge, the film is especially valuable as experience shows that it stimulates in pupils hitherto inarticulate a desire to express themselves in speech and in writing.

Teachers' Responsibility

Film teaching is not easy teaching; on the contrary it imposes on the class-teacher even greater responsibilities in the way of preparatory and follow-up lessons. One of the pedagogical objections to the general use of the sound film in school is that it transfers too much of the responsibility from the class teacher to the impersonal lecturer.

The apparently most cogent plea on behalf of the sound film is that it brings the expert or specialist into the classroom, which is the very reason why it should be ruled out.

The Public Press, Broadcasting and the Kinema are the most powerful instruments of the present generation in the moulding of public opinion and the determining of the tone and temper of social life. Of the three the most forceful in its appeal to children is undoubtedly the kinema.

The approach to knowledge through the eye as well as the ear has always been a major canon of teaching method; but, with the advent of the kinema, the innate love of the child for the dynamic rather than the static was more completely satisfied. Motion and activity are the very keynotes of child life, and should, therefore, form the wildest field in education.

Kinema's Function as a Public Servant

ODEON'S EDUCATIONAL SPECIALIST'S PAPER ON ITS VALUE TO SOCIAL LIFE

THE functions of the kinema as the public servant were described by Richard R. Ford of the Odeon Education Department, in his contribution to the session on Films in the Psychological section of the British Association meeting at Dundee last week. Two questions to which Mr. Ford endeavoured to supply the answer were (a) Is the kinema doing anything to justify the title of public servant. (b) Can the kinema, through public service, publicise its own contribution to our social life and thus improve the whole status of the industry?

The primary business of the kinema is to entertain, Mr. Ford pointed out. The kinema is a leisure institution, attracting people in their spare time. It pays over £5,000,000 a year in entertainment tax.

The individual kinema can scarcely afford to deviate far from a policy of pure entertainment, because, unlike the B.B.C., which has a monopoly, there is no monopoly for kinemas. They have to compete in an open market to attract the most customers by obtaining the most attractive films.

Any kinema which allows its public to think that it intends to instruct them, or to act as a public servant inspired from elsewhere, will go out of business very quickly.

But there is a marked stratum of public service running through all film programmes and in other directions, the existence of which is scarcely recognised.

The Newsreels

Of all items in the normal film programmes, there is one which the public demand to see at every performance—the newsreel. Although the newsreels are independent, yet of their own free will they assume the rôle of public servant whenever occasion demands. Nearly all Government Departments—the three Services in particular—convey information to the public through the newsreels at one time or another—either by direct speech or by pictorial illustration and current "news."

In emergency the newsreels are at the service of the nation; in normal times they devote considerable space to informative reporting, whether dealing with Royalty, Empire, current events, or Departmental information.

Apart from the newsreel, the public demands to see one (or two) full-length films as the major part of their entertainment. But there is usually time for one short film, and possibly for two or three in programmes containing only one full-length film. Through these short films there is another opportunity for public service.

Propaganda Medium

There are many short films, sponsored by Government or semi-Government departments, that carry a message or serve a purpose. One Department—the G.P.O.—has its own production unit making films for its own needs; and other Departments spend money on films from time to time. Many of these films are excellent, although their appeal is too often limited to sophisticated or intellectual audiences. There is a superb opportunity for Empire propaganda through short films, with a wealth of subject matter that is new, interesting and enlightening.

Civic Aid

Kinemas are used extensively for charitable appeals. They are also available for public functions such as religious services on Sundays when they are not open to the public for film entertainment. In every community the kinema is used as the best means of publicising local events and aiding local government to reach the people by a method that costs nothing and is most effective.

Educationists Co-operate

In one special sphere, kinemas are making a contribution that is most widely recognised—the provision of proper entertainment for children. Unfortunately, the majority of normal film programmes are more or less unsuitable for children; this is why many kinemas—probably about 700—provide special children's film matinées on Saturday mornings all over the country. For these matinées wholesome films are selected, and in many cases the children are organised in clubs to encourage activities outside the kinemas. Although it is impossible to use direct educational methods on these occasions, educational authorities are often willing to co-operate in the selection of suitable films.

A direct result of children's matinées are the tentative plans of the Board of Education for using kinemas in war time.

Already the Board has suggested to local education officers in reception areas that they should examine the possibility of using kinemas for children during the mornings.

There is no doubt that in an emergency the national importance of all kinemas would immediately increase; even in the crisis of September, 1938, the value of the kinemas was clearly evident, not only for disseminating information, but in providing an antidote for worry and nervous strain. Indeed, the psychological value of the kinema in combatting "jitters" may well be its strongest claim to be regarded as a public servant.

SPLENDID BRITISH PICTURE

"Sword of Honour"

Wherever the Butcher film, "Sword of Honour" has played on release it has been accorded a tremendous reception.

Evidence of the overwhelming public reaction to the picture has been received by F. Baker from many exhibitors, whose praise closely follows upon the lines of the following letter from George Snazelle, of the Capitol, Epsom.

"Congratulations on a splendid British picture. Seldom have I heard such a reception given to a super-production as that which was accorded 'Sword of Honour' at the finish of each showing."

A TIMELY OFFERING

Scenes from the Aldwych film AN ENGLISHMAN'S HOME, starring Edmund Gwenn and Mary Maguire, with Paul Von Hernried, Geoffrey Toone, Richard Ainley, Desmond Tester, Mavis Villiers and Mark Lester. Shortly to be presented by United Artists

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period July 26 to August 23. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JULY 26.				
Pathe Pictorial (Nos. 170/182) :—				
*Pathe Pictorial No.*174	Pathe	Pathe ..	901	Br./R. 2128
JULY 28.				
Shipyard Sally ..	20th Century-Fox.	20th Century Productions.	7,153	Br./TR. 2135
Song of the Homeland, No. 3.	RKO-Radio ..	Inspiration Films.	1,582	Br./R. 2136
JULY 29.				
Animals on Guard ..	Technique Distributors.	Strand Film Zoological Productions.	1,396	Br./R. 2147
War Without End ..	Exclusive ..	G.B. Equipments.	1,570	Br./R. 2155
JULY 31.				
Pathe Pictorial (Nos. (170/182) :—				
*Pathe Pictorial No.*175	Pathe	Pathe ..	901	Br./R. 2156
AUGUST 1.				
Song of the Homeland, No. 4.	RKO-Radio ..	Inspiration Films.	1,536	Br./R. 2163
AUGUST 5.				
Dead Man's Shoes ..	A.B.P.C. ..	A.B.P.C. ..	6,153	Br./R. 2175
AUGUST 9.				
The Outsider	A.B.P.C. ..	A.B.P.C. ..	8,220	Br./R. 2191
AUGUST 11.				
Where's that Fire? ..	20th Century-Fox.	20th Century-Productions.	6,605	Br./DR. 2192
Silks and Saddles ..	Warner ..	Associated Independent Producers of G.B.	1,949	Br./R. 2193
Just William	A.B.P.C. ..	A.B.P.C. ..	6,505	Br./R 2194
AUGUST 14.				
Pathe Pictorial (Nos. 170/182) series :—				
*Pathe Pictorial No.*176	Pathe	Pathe ..	925	Br./R. 2196
*Pathe Pictorial No.*177	,, ..	,, ..	950	Br./R. 2195
Black Gold	General F.D. ..	G.B. Instructional.	1,855	Br./R. 2198
AUGUST 16.				
Cheer, Boys, Cheer ..	A.B.F.D. ..	A.T.P. ..	7,642	Br./R. 2210
Pandemonium. . ..	,, ..	Associated Independent Producers of G.B.	2,509	Br./R. 2211
AUGUST 17.				
The Voyage of the Ashanti.	A.B.P.C. ..	A.B.P.C. ..	1,055	Br./R. 2214
AUGUST 21.				
Pathe Pictorial (Nos. 170/182) series :—				
*Pathe Pictorial No.*178	Pathe	Pathe ..	928	Br./R. 2219
*Pathe Pictorial No.*179	,, ...	,, ..	967	Br./R. 2220
AUGUST 23.				
Toddlers and a Pup..	Butcher's ..	Lance Foster Comfort.	1,525	Br./R. 2221
AUGUST 24.				
Old Mother Riley, M.P.	,, ..	Butcher's ..	6,912	Br./E. 2222
AUGUST 28.				
Confidential Lady ..	First National	Warner Bros. First National Productions, Ltd.	6,708	Br./R. 2241

FOREIGN.

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
JULY 26.				
Boys' Reformatory ..	Pathe	Monogram ..	5,540	F. 2129
Stronger than Desire	M-G-M	M-G-M	7,035	F. 2130
JULY 27.				
Second Fiddle. . ..	Twentieth Century-Fox	Twentieth Century-Fox	7,805	F. 2131
Racketeers of the Range	RKO-Radio ..	RKO-Radio ..	5,615	F. 2132
Plumb Crazy	,, ..	,, ..	1,459	F. 2133
Tropical Topics ..	,, ..	Nu-Atlas Productions.	969	F. 2134
JULY 28.				
On the Wing	RKO-Radio ..	Pathe News ..	937	F. 2137
Way Down South ..	,, ..	Bobby Breen Productions.	5,608	F. 2138
Samovar Serenade ..	,, ..	Nu-Atlas Productions.	909	F. 2139
Career	,, ..	RKO-Radio ..	7,062	F. 2140
Porky's Tire Trouble	First National ..	Vitaphone ..	631	F. 2141
Russ Morgan and His Orchestra.	,, ..	,, ..	811	F. 2142
Blue Barron and His Orchestra.	,, ..	,, ..	781	F. 2143
Sundae Serenade ..	,, ..	,, ..	1,584	F. 2144
Projection Room ..	,, ..	,, ..	1,718	F. 2145
Points on Pointers ..	,, ..	,, ..	841	F. 2146
JULY 29.				
The Spellbinder ..	RKO-Radio ..	RKO-Radio ..	6,255	F. 2148
Pilot Boat	,, ..	Pathe News ..	813	F. 2149
Ranch House Romeo. .	,, ..	RKO-Radio ..	1,549	F. 2150
Bachelor Mother ..	,, ..	,, ..	7,360	F. 2151
Bad Lands	,, ..	,, ..	6,355	F. 2152
Clock Wise	,, ..	,, ..	1,510	F. 2153
Hello Mama	,, ..	Nu-Atlas Productions.	993	F. 2154
AUGUST 1.				
Bow String	RKO-Radio ..	Pathe News ..	868	F. 2157
Snow Falls	,, ..	,, ..	819	F. 2158
Virgin Gold	,, ..	,, ..	840	F. 2159
Air Waves	,, ..	,, ..	917	F. 2160
Sporting Wings ..	,, ..	,, ..	841	F. 2161
Soldiers of the Sea ..	,, ..	,, ..	866	F. 2162
Good Girls go to Paris	Columbia ..	Columbia ..	6,909	F. 2164
Trouble Finds Andy Clyde.	,, ..	,, ..	1,692	F. 2165
Skinny the Moocher. . .	,, ..	,, ..	1,474	F. 2166
A Night at the Troc ..	,, ..	,, ..	928	F. 2167
Scrappy's Sideshow ..	,, ..	..	583	F. 2168
A Worm's Eye View ..	Columbia. . ..	Columbia ..	654	F. 2169
Washington Parade, No. 2.	,, ..	,, ..	976	F. 2170
Chump takes a Bump	,, ..	,, ..	1,596	F. 2171
AUGUST 2.				
The Rich Bride ..	Progressive Film Institute.	Ukrainfilm ..	8,960	F. 2172
AUGUST 3.				
Une De La Legion ..	United Curson Corp.	Les Productions Calamy.	9,141	F. 2173
Drame de Shanghai ..	Unity Films ..	Lucia Films ..	9,216	F. 2174
AUGUST 5.				
Aladdin and His Wonderful Lamp.	Paramount ..	Paramount ..	1,917	F. 2176
Beau Geste	,, ..	,, ..	10,246	F. 2177
On Borrowed Time ..	M-G-M	M-G-M	8,885	F. 2178
AUGUST 8.				
Colorado Sunset ..	British Lion ..	Republic Productions.	5,823	F. 2179
AUGUST 9.				
Bulldog Drummond's Bride.	Paramount ..	Paramount ..	5,046	F. 2180
Paramount Pictorial P8-9.	,, ..	,, ..	873	F. 2181
Fisherman's Pluck ..	,, ..	,, ..	852	F. 2182
Paramount Presents Hoagy Carmichael.	,, ..	,, ..	904	F. 2183
Musical Mountaineers	,, ..	,, ..	578	F. 2184
What a Life	,, ..	,, ..	7,079	F. 2185
Midnight Frolics ..	Columbia ..	Columbia ..	651	F. 2186
Navy Champions ..	,, ..	,, ..	843	F. 2187
Hidden Power ..	,, ..	,, ..	5,327	F. 2188
Scrappy's Added Attraction.	,, ..	,, ..	580	F. 2189
Kangaroo Kid ..	,, ..	,, ..	667	F. 2190
AUGUST 14.				
Inside Information ..	General F.D. ..	Universal ..	5,476	F. 2197
Going Places No. 62 ..	,, ..	,, ..	822	F. 2199
Going Places No. 64 ..	,, ..	,, ..	818	F. 2200
Going Places No. 65 ..	,, ..	,, ..	794	F. 2201
Stranger than Fiction No. 62.	,, ..	,, ..	889	F. 2202
Stranger than Fiction No. 63.	,, ..	,, ..	841	F. 2203
Stranger than Fiction No. 64.	,, ..	,, ..	860	F. 2204
Stranger than Fiction No. 65.	,, ..	,, ..	834	F. 2205
The Bird on Nellie's Hat	,, ..	,, ..	607	F. 2206
Bolo Mola Land ..	,, ..	,, ..	626	F. 2207
AUGUST 15.				
Andy Hardy gets Spring Fever.	M-G-M	M-G-M	7,683	F. 2208
Culinary Carving ..	,, ..	,, ..	767	F. 2209
AUGUST 16.				
Hell's Kitchen. . ..	Warner ..	Warner	7,144	F. 2212
Les Disparus St. Agil. .	Monopol Films ..	Francinex ..	9,279	F. 2213
AUGUST 17.				
Sandy Takes a Bow ..	General F.D. ..	Universal ..	7,032	F. 2215
Stanley and Livingstone	Twentieth Century-Fox.	Twentieth Century-Fox.	9,057	F. 2216
AUGUST 18.				
The Devil on Wheels	Warner	Warner	7,383	F. 2217
Jerry Livingston and Orchestra.	,, ..	,, ..	921	F. 2218
AUGUST 24.				
Daughters Courageous	Warner	Warner	9,593	F. 2223
AUGUST 25.				
I was a Captive of Nazi Germany.	Anglo-American. .	Alfred Mannon ..	6,500	F. 2224
The Greener Hills ..	M-G-M	M-G-M	976	F. 2225
How to Eat	,, ..	,, ..	879	F. 2226
Picturesque Udaipur ..	,, ..	Fitzpatrick Pictures.	757	F. 2227
Colorful Curacao ..	,, ..	,, ..	789	F. 2228
Yankee Doodle Goes to Town.	,, ...	,, ...	956	F. 2229
The Giant of Norway. .	,, ...	,, ...	956	F. 2230
The Bear that Couldn't Sleep.	,, ..	,, ..	783	F. 2231
Poetry of Nature ..	,, ..	,, ..	690	F. 2232
Dog Daze	,, ..	,, ..	956	F. 2233
Joy Scouts	,, ..	,, ..	942	F. 2234
AUGUST 26.				
Bars and Stripes Forever.	Warner	Warner	697	F. 2235
AUGUST 28.				
Magnificent Fraud ..	Paramount ..	Paramount ..	7,031	F. 2236
Ghosts is the Bunk ..	,, ..	,, ..	591	F. 2237
Death Valley Thrills ..	,, ..	,, ..	831	F. 2238
Each Dawn I Die ..	Warner	Warner	8,019	F. 2239
Porky's Movie Mystery	,, ..	,, ..	601	F. 2240

*** The registered title and length of the film "Our Island Nation" (Br. 15278) have been altered to "Rule, Britannia," registered length 428 feet.

The registered number and maker's name of the film "Odds on Chances" (F. 2104) should read "Br./R. 2104" and "Associated Independent Producers of Great Britain Limited" respectively.

Title of Film.	Registration No.	Long Version (feet).	Short Version (feet).
The Mikado	Br.-TR. 1401	8,767	7,903
Take Off that Hat	Br./E. 450	6,984	4,489
Point of View No. 2	Br./R. 1951	1,689	741

The title of the film "Golden Gloves" (F. 2035), has been altered to "Ex-Champ."
The length of the film "Full Speed Ahead" (Br./E. 1869) has been altered to 3,283 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

PATHE
FILM STOCK
ENSURES
PERFECT & LASTING
PRINTS

Pathe of France, Ltd., National House, Wardour Street, W.1.
PHONE : GERR. 2367

THE KINEMATOGRAPH W
FILM
TRADE SHOW OFFE

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Andy Hardy Gets Spring Fever	M-G-M.. ..	85 min.	U	7,683 ft.	Mickey Rooney, Lewis Stone, Helen Gilbert	Excellent general booking. Great for family ..	Aug. 17, 1939	Dec. 25, 1939
*At the Villa Rose ..	A.B.P.C. ..	74 min.	A	6,656 ft.	Keneth Kent, Judy Kelly, Walter Rilla	Capital crime entertainment for all classes. Safe for youngsters	Aug. 10, 1939	Not Fixed
Bachelor Mother.. ..	RKO-Radio ..	81 min.	A	7,360 ft.	Ginger Rogers, David Niven	Cast-iron light booking for all audiences except juveniles	Aug. 3, 1939	Not Fixed
Band Lands	RKO-Radio ..	79 min.	A	6,355 ft.	Robert Barret, Noah Beery, Jun., Douglas Walton	Very good better-class hall booking. Not for juveniles	Aug. 3, 1939	Not Fixed
Beau Geste..	Paramount ..	113 min.	A	10,246 ft.	Gary Cooper, Ray Millan', Robert Preston	Excellent general booking. A box-office certainty. Should thrill the family	Aug. 3, 1939	Oct. 9, 1939
Bulldog Drummond's Bride	Paramount ..	56 min.	A	5,046 ft.	John Howard, Heather Angel, Reginald Denny	First-rate support for the majority. Great for juveniles	Aug. 10, 1939	Nov. 9, 1939
Career	RKO-Radio ..	78 min.	A	7,062 ft.	Anne Shirley, Edward Ellis	Very good booking for better-class halls. Of little interest to juveniles	Aug. 3, 1939	Not Fixed
*Cheer, Boys, Cheer ..	A.B.F.D. ..	83 min.	U	7,600 ft.	Nova Pilbeam, Edmund Gwenn, Jimmy O'Dea	Good popular booking. Great for youngsters ..	Aug. 3, 1939	Not Fixed
Colorado Sunset	British Lion (Republic)	65 min.	U	5,843 ft.	Gene Autry, Smiley Burnette, June Storey	Capital outdoor offering for the masses and youngsters	Aug. 10, 1939	Not Fixed
Daughters Courageous ..	Warner ..	104 min.	A	9,593 ft.	John Garfield, Claude Rains. Priscilla Lane	Excellent general booking, nectar for all types of audiences, family included	Aug. 31, 1939	Not Fixed
Devil on Wheels	Warner ..	81 min.	A	7,383 ft.	Pat O'Brien, Ann Sheridan, John Payne	Very good general booking. Will appeal to juveniles	Aug. 24, 1939	Not Fixed
*Discoveries	Grand National	67 min.	U	6,100 ft.	Carroll Levis, Afrique, Doris Hare	Good popular vaudeville entertainment. Should appeal to youngsters	Aug. 31, 1939	Not Fixed
Each Dawn I Die ..	Warner ..	90 min.	A	8,019 ft.	James Cagney, George Raft, Jane Bryan	Cast-iron box-office booking for the masses and industrial element. Not suitable for youngsters	Aug. 31, 1939	Not Fixed
Flight to Fame	Columbia ..	56 min.	U	5,158 ft.	Charles Farrell, Jacqueline Wells	Safe support for the masses. Good for youngsters	Aug. 3, 1939	Not Fixed
Good Girls Go to Paris ..	Columbia ..	76 min.	A	6,909 ft.	Joan Blondell, Melvyn Douglas	Excellent light booking. Not for juveniles ..	Aug. 3, 1939	Not Fixed
Hell's Kitchen	Warner ..	79 min.	H	7,144 ft.	Dead End Kids, Stanley Fields, Margaret Lindsay	First-rate booking for the masses and industrial element. Obviously unsuitable for youngsters	Aug. 17, 1939	Not Fixed
Hidden Power	Columbia ..	59 min.	A	5,327 ft.	Jack Holt, Gertrude Michael, Dickie Moore	Star booking for the industrial element and youngsters	Aug. 10, 1939	Not Fixed
*His Brother's Keeper ..	Warner ..	79 min.	A	6,333 ft.	Tamara Desni, Clifford Evans, Peter Glenville	Useful two-feature programme booking. Hardly suitable for youngsters	Aug. 17, 1939	Not Fixed
I Was a Captive of Nazi Germany	Anglo-American	73 min.	—	6,570 ft.	Isobel Steele	Obvious box-office proposition for industrial showmen. Not for children	Aug. 24, 1939	Not Fixed
Inside Information ..	General F.D. (Universal)	60 min.	A	5,500 ft.	Dick Foran, Harry Carey, June Lang	Reliable support for the masses. Nothing to harm juveniles	Aug. 17, 1939	Not Fixed

WHAT'S RELEASED I

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Sept. 4	Backdoor to Heaven	Paramount ..	F. 1878	81	A	6,603	Wallace Ford, Patricia Ellis	1/12, 1/6	May 4, 1939
„ 18	Crime Takes a Holiday ..	Columbia ..	F. 1544	58	A	5,307	Jack Holt, Marcia Ralston	1/12, 1/6	Mar. 16, 1939
„ 25	Dark Victory	Warner	F. 1787	106	A	9,359	Bette Davis, George Brent, Humphrey Bogart	1/48, 1/12, 1/6 ..	May 4, 1939
„ 11	*Face at the Window, The ..	British Lion ..	Br./E. 1784	65	A	5,911	Tod Slaughter, Marjorie Taylor	1/12, 1/6	April 20, 1939
„ 11	*Gentleman's Gentleman, A ..	Warner	Br. 1823	70	U	6,338	Eric Blore, Marie Lohr, David Burns.. ..	1/12, 1/6	April 27, 1939
„ 25	*Girl Must Live, A..	20th Century-Fox	Br./D.R.1826	92	A	8,349	Margaret Lockwood, Renee Houston, Lilli Palmer	1/48, 1/12, 1/6 ..	April 27, 1939
„ 18	Gunga Din	RKO-Radio ..	F. 1345	110	U	10,243	Cary Grant, Victor McLaglen, Douglas Fairbanks, Jun.	1/48, 2/12, 2/6 ..	Feb. 9, 1939
„ 18	Hardys Ride High, The ..	M-G-M	F. 1853	81	U	7,268	Mickey Rooney, Lewis Stone, Cecilia Parker	1/48, 1/12, 1/6 ..	May 11, 1939
„ 11	Hound of the Baskervilles, The..	20th Century-Fox	F. 1741	79	A	7,169	Basil Rathbone, Nigel Bruce, Richard Greene	1/48, 1/12, 1/6 ..	April [illegible] 1939
„ 4	Ice Follies of 1939, The ..	M-G-M	F. 1601	82	U	7,380	Joan Crawford, James Stewart, Lew Ayres ..	1/48, 1/12, 1/6 ..	Mar. [illegible] 1939
„ 11	Idiot's Delight	M-G-M	F. 1494	104	A	9,346	Norma Shearer, Clark Gable	1/48, 1/12, 2/6 ..	Mar. [illegible] 1939
„ 18	I'm From Missouri	Paramount ..	F. 1795	91	U	6,417	Bob Burns, Gladys George	1/48, 1/12, 1/6 ..	April [illegible] 1939
„ 11	King of Chinatown	Paramount ..	F. 1633	55	A	5,101	Anna May Wong, Akim Tamiroff	1/12, 1/6	Mar. [illegible] 1939
„ 25	Lady's From Kentucky, The ..	Paramount ..	F. 1797	75	U	6,882	George Raft, Ellen Drew	1/12, 1/6	April [illegible] 1939

* Titles marked with a[n] asterisk denote P[illegible]

APH WEEKLY'S *Sept. 1939*

L INDEX

OFFERS—AUGUST, 1939

NOW ON SALE

The Complete Projectionist

SECOND EDITION

by

R. Howard Cricks, F.R.P.S.

A completely revised edition covering every phase of the projectionist's and kinema technician's work and with up-to-the-minute details of all the newest equipment. 310 pages, bound in cloth—194 illustrations and blue prints. Text indexed for quick reference.

Price 5/4 Post Free

REGISTER YOUR ORDER NOW

Odhams Technical Book Dept., 85, Long Acre, London, W.C.2.

Release Date.	Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
c. 25, 1939	*Just William	A.B.P.C.	71 min.	U	6,505 ft.	Dick Lupino, Fred Emney..	Excellent proposition for the masses with large ready-made juvenile audience	Aug. 3, 1939	Not Fixed
t Fixed	Les Disparus de St. Agil	Monopol	101 min.	A	9,273 ft.	Erich von Stroheim, Michel Simon	Fair average booking for specialised halls	Aug. 17, 1939	Not Fixed
t Fixed	Magnificent Fraud, The	Paramount	78 min.	A	7,031 ft.	Akim Tamiroff, Lloyd Nolan, Patricia Morison	Moderate support for the unsophisticated. Safe for youngsters	Aug. 31, 1939	Not Fixed
t Fixed	*Murder Will Out	Warner	66 min.	A	5,999 ft.	John Loder, Jane Baxter	Sound support for popular halls. Not for juveniles	Aug. 10, 1939	Not Fixed
t. 9, 1939	*Old Mother Riley, M.P.	Butcher's	76 min.	U	6,912 ft.	Arthur Lucan, Kitty McShane, Henry Longhurst	Capital comedy bet for the masses, one with cast-iron box-office pull. Great for youngsters	Aug. 24, 1939	Not Fixed
v. 9, 1939	On Borrowed Time	M-G-M	99 min.	H	8,885 ft.	Lionel Barrymore, Cedric Hardwicke, Bobs Watson	Outstanding booking for good and high-class halls. Obviously unsuitable for children	Aug. 10, 1939	Nov. 27, 1939
t Fixed	One Third of a Nation	Grand National	70 min.	A	6,400 ft.	Sylvia Sidney, Leif Erikson, Sidney Lumet	Impressive out-of-the-rut entertainment for popular and industrial halls. Hardly suitable for youngsters	Aug. 24, 1939	Not Fixed
Fixed	Professor Mamlock	Unity	104 min. (London)	A	9,360 ft.	S. Mezhinski, E. Nikitina, O. Zhakov	Potential box-office proposition for most halls. Unsuitable for children	Aug. 31, 1939	Not Fixed
Fixed	*Rule Britannia	Frank Spickernell	67 min.	A	6,086 ft.	——	Out-of-the-rut interest booking for the masses. Will not appeal to juveniles	Aug. 17, 1939	Not Fixed
Fixed	Sandy Takes a Bow	General F.D. (Universal)	78 min.	U	7,032 ft.	Baby Sandy, Mischa Auer, Dennis O'Keefe	Capital popular booking. Great for the family	Aug. 10, 1939	Not Fixed
Fixed	Spellbinder, The	RKO-Radio	69 min.	A	6,255 ft.	Lee Tracy, Barbara Read, Patric Knowles	Good general booking. Not for juveniles	Aug. 3, 1939	Not Fixed
Fixed	Stanley and Livingstone	20th Century-Fox	100 min.	U	9,057 ft.	Spencer Tracy, Cedric Hardwicke, Nancy Kelly	Excellent general booking, an epic attraction for all classes, youngsters included	Aug. 17, 1939	Sept. 25, 1939
Fixed	Un de la Legion	Curzon United	100 min.	A	9,100 ft.	Fernandel, Suzy Prim	Fair specialised hall booking. Not for juveniles	Aug. 3, 1939	Not Fixed
Fixed	Way Down South	RKO-Radio	65 min.	U	5,608 ft.	Bobby Breen, Alan Mowbray, Ralph Morgan	Useable material for star's fans with added musical interest. All right for juveniles	Aug. 3, 1939	Not Fixed
Fixed	What a Life	Paramount	78 min.	U	7,079 ft.	Jackie Cooper, Betty Field, John Howard	Support for the not too sophisticated Safe for the family	Aug. 3, 1939	Dec. 11, 1939
Fixed	*What Would You Do, Chums	Anglo-American	74 min.	U	6,762 ft.	Syd Walker, Jean Gillie, Cyril Chamberlain	Excellent popular booking. Great for youngsters	Aug. 24, 1939	Not Fixed
Fixed	*Young Man's Fancy	A.B.F.D.	70 min.	A	6,965 ft.	Griffith Jones, Anna Lee, Seymour Hicks	Capital novelty booking for the majority. Nothing to harm youngsters	Aug. 3, 1939	Not Fixed
Fixed									
Fixed									
Fixed									

REISSUE

	*Keep Your Seats, Please	A.B.F.D.	84 min.	U	7,070 ft.	George Formby, Florence Desmond, Gus McNaughton	Box office comedy bet of valuable vintage. Great for youngsters	Aug. 17, 1939 and Sept. 3, 1936	Not Fixed

D IN SEPTEMBER, 1939

Review ate.	Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
4, 1939	Sept. 4	Lone Wolf's Daughter	Columbia	F. 1605	71	U	6,395	Warren William, Ida Lupino	1/12, 1/6	Mar. 30, 1939
16, 1939	,, 11	Magnificent Outcast	RKO-Radio	F. 1670	65	U	5,846	James Ellison, Helen Wood, Robert Kent	1/6	April 6, 1939
4, 1939	,, 11	Man's Heritage	General F.D. (Universal)	F. 1754	90	U	8,125	Jackie Cooper, Freddie Bartholomew	1/48, 1/12, 1/6	April 20, 1939
20, 1939	,, 4	Mr. Moto on Danger Island	20th Century-Fox	F. 1574	69	A	6,288	Peter Lorre, Jean Hersholt, Amanda Duff	1/12, 1/6	Mar. 23, 1939
27, 1939	, 4	My Wife's Relatives	British Lion (Republic)	F. 1679	64	U	5,799	James, Lucille and Russell Gleason	1/12, 1/6	April 20, 1939
27, 1939	,, 4	One Man Justice	Columbia	F. 16148	59	U	5,334	Charles Starrett, Barbara Weeks	1/12, 1/6	Mar. 31, 1938
9, 1939	,, 4	Secret Service of the Air	Warner	F. 1766	60	U	5,482	Ronald Reagan, Ida Rhodes, John Litel	1/12, 1/6	April 20, 1939
1939	,, 25	Serenade	M-G-M	F. 1636	113	A	10,205	Jeanette MacDonald	1/48, 1/12, 1/6	Mar. 30, 1939
	,, 4	Silver on the Sage	Paramount	F. 1519	67	U	6,061	William Boyd	1/12, 1/6	Mar. 16, 1939
39	,, 18	Star Reporter	Pathe	F. 1669	61	A	5,663	Warren Hull, Marsha Hunt	1/12, 1/6	May 11, 1939
39	,, 4	Streets of New York	Pathe	F. 1853	73	A	6,600	Jackie Cooper, Martin Spellman	1/48, 1/12, 1/6	May 11, 1939
39	,, 18	Three Smart Girls Grow Up	General F.D. (Universal)	F. 1688	88	A	7,598	Deanna Durbin	1/48, 1/12, 1/6	Mar. 30, 1939
39	,, 18	Winner Take All	20th Century-Fox	F. 1812	60	U	5,524	Tony Martin, Gloria Stuart, Henry Armetta	1/12, 1/6	April 27, 1939
39	,, 25	Woman Doctor	British Lion (Republic)	F. 1513	66	A	5,942	Frieda Inescort, Henry Wilcoxon, Sybil Jason	1/12, 1/6	Mar. 16, 1939
39	,, 4	Women in the Wind	Warner	F. 1809	62	A	5,703	Kay Francis, William Gargan	1/12, 1/6	May 4, 1939

risk denote P . h Pictures. † In colour

"THESE GLAMOUR GIRLS"

Scenes from THESE GLAMOUR GIRLS (M-G-M), to be Trade shown shortly, featuring Lew Ayres, Lana Turner, Richard Carlson, Jane Bryan, Anita Louise, Tom Brown, Ann Rutherford, Marsha Hunt, Mary Beth Hughes and Ernest Truex. Directed by S. Sylvan Simon.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Miracles for Sale (M-G-M)—American.	71 min. (A)	Robert Young, Florence Rice, Henry Hull.	Murder mystery comedy melodrama set in the extravagant environment of a professional illusionist. Development obscure, but acting good and technical presentation effective. Laughs and thrills alternate effectively.	Novelty booking for the masses, one with star pull. Hardly suitable for youngsters.
Winter Carnival (United Artists)—American.	90 min. (U)	Ann Sheridan, Richard Carlson, Helen Parrish.	Collegiate romantic comedy drama. Story stereotyped and sentiment national, but cast popular in name and production detail exhilarating. Feminine appeal slight.	Fair average two-feature booking. Will appeal to youngsters.

REVIEWS FOR SHOWMEN

Miracles for Sale

M-G-M. American (A). Directed by Tod Browning. Featuring Robert Young, Florence Rice and Henry Hull. 6,406 feet. Release not fixed.

MURDER, mystery, comedy, melodrama, set in the extravagant environment of professional spiritualists, mediums, escapologists, demonologists, card manipulators, illusionists, hypnotists, mesmerists, astrologers and other dealers in the "supernatural." The eternal "who-dun-it and who's doing it" theme provides the main plank of the show, but although story fundamentals are familiar, it takes all the tricks of its characters' trade to get it over. The hokus pokus atmosphere is novel and effective, but at the same time, an impediment to lucidity. The entertainment's mainly for those who will swallow anything for a laugh or a thrill. Novelty, comedy, crime fare for the masses, one with far from inconsiderable star pull and exploitation values.

Story.—Michael Morgan, a young magician, who had retired from the stage and had found it more profitable to manufacture "illusions" for others, is approached by Judy Barclay, an attractive girl, and asked to do what he can to prevent a certain Madame Rapport, a medium, from entering for a prize offered by a psychic research committee. While he is in two minds he discovers that Madame Rapport is Judy's sister, and that the life of each is threatened. Later Dr. Sabbott, a demonologist, is murdered, and he turns out to be Madame Rapport's husband. Tauro, a card manipulator, is suspected, but he is subsequently murdered. It is proved that he had died two hours before he was last seen. Michael is certain that Judy is next on the list. The suspects to date include the people mentioned, together with Dave Duvallo, an escapologist, and La Claire and his wife Zelma, mind-readers.

Gavigan, a detective, is in charge, and he is so baffled that he invites Michael to use his knowledge of magic to solve the crimes. He agrees to co-operate, and his staging of a seance and popular illusion paves the way to the apprehension of the murderer, to welcome explanations and to inevitable romance.

Acting.—Robert Young is easy and natural as Michael; he has a way with him. Henry Hull proves himself to be a master of disguise as Duvallo, the killer, and Florence Rice is appealing as the menaced Judy. Frank Craven supplies the comedy relief as Michael's father. He repeatedly gets caught in his son's contraptions. Cliff Clark is also good as Gavigan, the detective, while others worthy of mention are Harold Minjir, Lee Bowman, Astrid Allwyn and Frederic Worlock.

Production.—The staging has ingenuity, and combines successfully with the flamboyant acting in the creation of effective atmosphere, but in spite of its showmanship, both histrionic and mechanical, the film fails to bring clarity, let alone conviction, to its plot. Put another way, it is responsible for quite a lively alternation of laughs and thrills, but has no depth, and is devoid of explanation until the last reel. It's a stunt and an illusion. There are, however, box-office potentialities in its star, novelty values, title, and these commend it to the popular audiences.

Points of Appeal.—Unusual characters and atmosphere, eerie comedy, unexpected thrills, intriguing title, effective technical presentation, popular stars, and powerful exploitation values.

Winter Carnival

United Artists. American (U). Directed by Charles F. Riesner. Featuring Ann Sheridan, Richard Carlson and Helen Parrish. 8,188 feet. Release not fixed.

COLLEGIATE romantic comedy drama; an attempt to serve two masters. On the one hand the picture aims at light entertainment of universal appeal; on the other, it endeavours to preserve in celluloid the spirit of Dartmouth, one of America's counterparts to our national collegiate institutions. Whether or no the second part of the programme is a success only an American can tell, but the first is definitely nebulous. Stripped of its loftier motives the film is little more than a pageant of winter sports, exhilarating, but stereotyped, with a time-honoured "poor little rich girl" story thrown in. Title, star and production values are its main booking angles. Fair average two-feature programme booking.

Story.—Jill Baxter, an American heiress, hits the front page when she divorces her husband, a Russian duke. To avoid further publicity she decides to make her way to Canada, but finishes up in the vicinity of Dartmouth College on the eve of the institution's famous ice carnival week. She meets John Weldon, a young professor, and recognises in him a former sweetheart. He, too, finds their meeting emotionally disturbing. Following this, Ann, Jill's sister, is crowned queen of the carnival, and falls for the flattery of Count von Lundborg, a young philanderer. Rather than family history should be repeated, Jill steals the Count from the susceptible Ann, and then gives him the air. During the excitement Tiger Reynolds, an out-of-work reporter, with a son at Dartmouth, hovers round for a story, but when he learns that publicity will spoil Jill and John's chances of making a go of things, he sacrifices his opportunity to get back in the money. There is a plural happy ending.

Acting.—Ann Sheridan has both dignity and oomph as Jill, but so empty is the part that her talents are wasted. She certainly deserves a better fate. Richard Carlson makes the best of a far from happy job as John, and Robert Armstrong does his best to make something of the rôle of Tiger Reynolds. Supporting co-eds are good-lookers rather than good talkers.

Production.—Ski-ing, skating, dancing, domestic interludes, complete with baby, and music and song are worked into the story development, but neither plot nor by-plot is sufficiently intriguing to entertain fully other than American audiences. The commemoration of Carnival Week may mean a lot to Dartmouthians, but to the average picture-goer it can be no more than just another collegiate comedy drama. With purpose removed by limits of nationalism, the film's main pull is pictorial. Supporting the solitary asset are star values. Maybe the combination will engender some mass appeal.

Points of Appeal.—Title and stars, picturesque and exhilarating shots of competitive winter sports, touches of exuberant humour and bright feminine angle.

SHORTS OF THE WEEK

COLUMBIA

ROLLING STONES. British (U). 1,607 feet. Release not fixed.—Travelogue of the Scilly Isles, including glimpses of its basic industries—flower-growing, the exportation of semi-precious stones, and model boat building. Photography and commentary satisfactory. Good general fill-up.

INSPIRATION. British (U). 1,460 feet. Release not fixed.—Interest short describing the birth of a piece of music, its printing, publishing and ultimate playing by full orchestra. The treatment is a little pretentious, but in spite of this it is entertaining and instructive. Good featurette, particularly for the better-class halls.

COMMUNITY SING. No. 25. American (U). 972 feet. Release not fixed.—Novelty musical short featuring the most popular of Strauss's waltzes. Treatment showmanlike. Reliable general fill-up.

SCREEN SNAPSHOTS. No. 74. American (U). 883 feet. Release not fixed.—Fan short, describing many of the most popular stars' interest in horse-riding and horse-racing. Compilation and commentary snappy. Good short of its type.

TECHNIQUE OF TENNIS. American (U). 762 feet. Release not fixed.—Tennis lesson with Lloyd Budge, brother of the famous Donald, filling the rôle of instructor. Subject of universal appeal. Good general fill-up.

SCRAPPY'S RODEO. American (U). 581 feet. Release not fixed.—Cartoon taking the form of a Western burlesque. Gags old. Fair fill-up.

PEST FROM THE WEST. American (U). Featuring Buster Keaton. 1,689 feet. Release not fixed.—Slapstick comedy with a Mexican background, telling of a wealthy simpleton's indiscreet courtship of a fiery Southern girl. Gags very obvious. For small industrial spots only.

SCREEN SNAPSHOTS. No. 75. American (U). 897 feet. Release not fixed.—Fan short in which a charity party thrown by Basil Rathbone offers intimate glimpses of practically all the stars who matter. Very good fill-up of its type.

†*BIG-TOWN COMMUTERS. American (U). 782 feet. Release not fixed.*—Coloured travelogue taking in the principal scenes of New York City and its immediate environs. Photography a little patchy, but treatment and presentation satisfactory. Good for the general run of halls.

COMMUNITY SING. No. 26. American (U). 968 feet. Release not fixed.—Novelty vocal short featuring popular Western airs. The series is wearing a little thin, but this contribution is, nevertheless, as good as the best. Useful fill-up.

JOCKEYS UP. American (U). 962 feet. Release not fixed.—Sporting interest short dealing with the schooling of jockeys. The treatment is thorough, but the stars of the American Turf have no personality value here. For small halls only.

STATIC IN THE ATTIC. American (U). Featuring Walter Catlett. 1,683 feet. Release not fixed.—Slapstick domestic comedy turning on a husband's hatred of the radio and everything connected with it. Most of the gags are old and all are clumsily timed. Comedy for the uncritical.

A TRAMP IN KILLARNEY. British (U). 1,345 feet. Featuring Patrick Ward. Release not fixed.—Irish song-scena with picturesque backgrounds, but feeble story values and dialogue. Amateurish is the word for it. For the easily pleased.

GOLF CHUMPS. American (U). 609 feet. Release not fixed.—Golfing travesty expressed in cartoon form. Humour obvious. Fair fill-up for the industrial element.

M-G-M

THE STORY THAT COULDN'T BE PRINTED. American (U). One reel. Release not fixed.—Historic dramatic cameo re-enacting the circumstances which freed the American Press from censorship. Acting, presentation and commentary very good. First-rate featurette.

† A coloured picture.

Scenes from MIRACLES FOR SALE (Metro-Goldwyn-Mayer) reviewed above. Robert Young, Florence Rice, and Henry Hull are featured in this comedy melodrama, which Tod Browning directed

"THE MIKADO" DISPELS WAR FEARS

Terrific public receptions were accorded Jean Colin, star of THE MIKADO (General Films), during a series of personal appearances in the provinces. (1, 2 and 3) At Exeter she v... d the children's hospital and became temporarily attached to the Civil Air Guard. (4 and 5) Crowds of fans welcomed Miss Colin at Weston-Super-Mare where she visited the Odeon (6 ...). At Manchester Jean made a shopping tour, visited the infirmary and (8) at the Gaumont Palace was welcomed by the Lord Mayor. Left to right, front : W. Hockman (General Mana... ,) Jean Colin, Alderman J. Toole, John Specterman, General Films. Back : Mr. Heughan, G-B. Divisional Superintendent, D. Carr, Lancs Manager, General Films; R. Rea, G-B. Divis... al Publicity Manager (9, 10, 11). For two hours a crowd of some thousands awaited Miss Colin at Newcastle where (10) she attended a Press reception, at which she was toasted by Teddy H... C.E.A. National President, and (11) was welcomed by the Lord Mayor and Sheriff.

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

B.S.I. PUBLISH SUGGESTIONS FOR LAMP DIMMING

HOODED UNITS AND LIGHT LOCKS

REQUESTED by the A.R.P. Department of the Home Office to prepare a standard specification of lighting to provide an even illumination of low-intensity for employment during a period of hostilities, the British Standards Institution has set out its conclusions in a typescript memorandum just issued.

The design of the fittings shall be such that the following conditions are fulfilled:—

(*a*) The fittings shall not emit any measurable light above 5 deg. below the horizontal.

(*b*) The light output shall be such that when installed as specified below, the fittings shall produce and maintain a horizontal illumination of approximately 0.002 foot-candles at ground level.

(*c*) When the fittings are installed as recommended, the illumination on a horizontal surface shall be reasonably uniform.

(*d*) For conversion purposes each fitting as a whole shall be capable of insertion in or attachment to the existing electric holder or gas fitting.

The electrical fitting is to consist of an iron or aluminium cup, together with a shade of the same material, adapted for use with a standard bayonet cap holder. The inside of the shade and cup shall be treated with a double coat of dead matt-neutral grey or black material, permanent in character and evenly distributed.

The lamp to be used at all mounting heights shall be a 15-watt pearl (internally frosted) tungsten filament lamp complying with B.S. 161, and spacing is not to be less than four times the mounting height above the ground level, and the fitting shall be maintained in a vertical position.

Light Locks

A further memorandum issued by the British Standards Institution makes suggestions for light locks in shops, kinema vestibules, etc., whereby the light within is not allowed to escape into the public street in a manner which might make a light-reflecting surface visible to aircraft.

The light lock is essentially a passage having dark walls and ceilings with two right-angle turns, one opening on to the street, the other to the interior of the building.

It is suggested that the interior of the lock shall be painted a dull black, with a horizontal white line two inches wide at a height of 3 ft. 6 in. for adults and 2 ft. 6 in. for children.

Artificial light within the lock should be a 15-watt electric lamp in its proper shield, mounted so that light is directed downwards.

Painting Lantern Lights

Inquiries from readers of the KINE. regarding the treatment of ceiling lights which admit light from without during daylight hours, the following treatment may be given.

Wherever it is advisable to obscure light which would otherwise be visible through a lantern or haystack light such as is found at the stage end of a kinema or above the projection room, the glass should be covered by a black water-paint of the Duresco type.

When used on the inner side of the glass this can be applied with no addition, but for exterior application an additional hardening agent should be added to prevent removal of the paint by heavy rain. When all danger is past, and the removal of the paint has to be effected, the addition of vinegar to water applied to the surface will enable the paint to be scraped away more easily.

A precaution much more effective from the point of painting of glass is, of course, the provision of opaque blinds covering the whole of the lantern light area and so underlapping the edges that no light is perceptible from above at the edges.

Further, should blast shatter glass in any overhead light, another precaution is the hanging of fine mesh chicken wire so that shattered glass may not in its fall cause casualties among those passing or walking beneath.

PATENTS AND TRADE MARKS

Readers requiring information or advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner & Co., Patent Agents, of Bank Chambers, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

The Observation Window

Explaining Colour By Cartoon

DR. SPENCER'S B.A. LECTURE

America's New Simplex S.I.

IT was characteristic of Dr. D. A. Spencer that, invited to address the British Association on "Colour Photography," he had resort to the colour cartoon as a means of interpreting and explaining the complicated processes of colour photography. He planned his lecture as a running commentary upon the film.

UNFORTUNATELY, all this good work was nullified so far as the British Association is concerned, for the outbreak of war cancelled the meeting at which the cartoon was to be shown. Such effort will not be lost, however, and the cartoon planned for the august eyes of Britain's scientific pundits will no doubt be available later on for gatherings of lesser—though by no means unbrilliant—minds within the Industry.

PAST experience, he tells me, has shown him that it is exceedingly difficult in an hour to convey to an audience new to the subject the basic principles of colour photography and the way in which they are applied in commercial processes without a large number of illustrative experiments.

IF the lecturer attempts to carry these experiments out himself, his attention is distracted from what he is trying to say while if assistants carry them out, they frequently take place at just the wrong moment. In both cases, of course, they frequently go wrong, and the audience is again distracted and sometimes completely misunderstands what is the point that the lecturer is trying to make. The advantage of the cartoon film is that far more experiments *which never go wrong* (unless, of course, the film breaks) can be shown in their clearest possible form.

SOME of the experiments shown in the film are actually experiments carried out with real apparatus under ideal conditions. In others, moving diagrams reduce the demonstration to its essentials and in this way it is possible in a hour to convey quite clearly the main points.

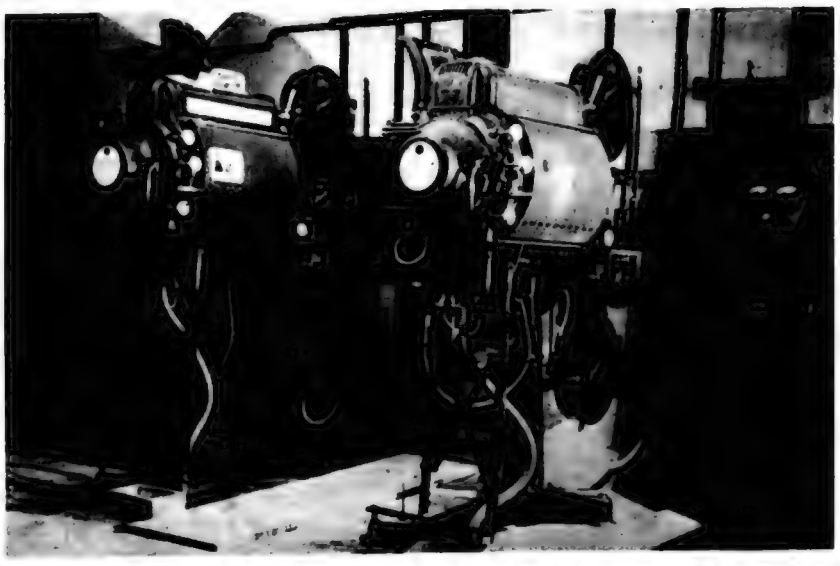
THESE are: (1) the fundamental three-colour mixture experiments upon which colour photography is based; (2) the basic methods by which this phenomena is applied in colour photography (the taking of a colour photograph from the exposure in the camera to the production of the finished picture); and (3) the relationship between additive and subtractive colour photography which has always been found a difficult aspect to put over. Each process is illustrated by examples.

A NEW Simplex projector for moderate size theatres of from 200 to 800 capacity is being marketed in America by the International Projector Corporation. The new mechanism, known as the S1 model, has front and rear shutters, semi-centralised lubrication, air deflector and aperturne cooling unit, and an improved fire-shutter safety trip.

THE position of kinema staffs during the closing down of a kinema is the subject of a communication to C.E.A. members from the Association's General Secretary. As pointed out in a leader in last week's KINE., it might be very difficult, in the case of dismissal of a staff foreman or projectionists, to secure their services again. The memorandum points out that if wages are paid to an employee during the time the kinema is closed, the employer can demand his attendance at the kinema every day.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Western Electric has installed Mirrophonic sound apparatus at the Warwick, Sale Moor, opened last month. Super Simplex projectors with Peerless magnarcs and Taylor, Taylor, Hobson lenses provide the picture

SHIP CARBONS

TRIPLE-HEAD PROJECTORS FOR FILM STUDIOS

BRIGHTER BACKGROUND PICTURES

INTERESTING details, together with illustrations of new triplehead projectors designed for use in American studios, are given in the *American Cinematographer* for August.

The two models completed have been designed by Paramount and Warner technicians for use in projecting colour backgrounds from separate transparencies so that they combine as one colour on the background screen, and for duplicate monochrome transparencies, in order that greater brilliance can be achieved.

Thus, if one projector does not give sufficient light, two or more with superimposed images should do so. The problem of synchronisation is not great, amounting to no more than that of synchronising a single projector and camera. Parallax due to physical separation of the projecting lenses and the consequent displacement of images constituted a difficulty.

Since two or three separate projectors could not be placed sufficiently close together to avoid this trouble, while still remaining accessible for operation, it was clear that the several projection heads would have to be engineered into a single, compounded unit.

Both the Paramount and the Warner Brothers' designs therefore consist of three basically standard process projection heads mounted on a common base. This base disposes the three heads in a T-formation. The centre head, mounted on what might be called the upright of the T, projects directly on to the screen in the usual manner.

The two outboard heads, mounted on the two arms of the T, face each other, with their optical axes at right angles to that of the centre projector, and their beams are reflected to the screen by means of front-surface mirrors.

Parallax Compensation

In the Paramount machine the lamphouses are mounted on an optically centred base integral with that of the projection movements. In the Warner installation the lamphouse and head bases are separate units and operated separately.

As might be expected when two designers independently follow similar courses, the two designs differ considerably in detail. This is particularly noticeable in the methods of focusing and of compensating for parallax.

In the Warner design, focusing is done by an adjustment which racks the projection movement forward or back in relation to a rigidly positioned lens.

In the Paramount design the lenses, all of which are fitted with selsyn-motored remote control focusing, are mounted in substantially conventional positions, with the reflecting mirrors in front of the outboard lenses, with enough space between their inner edges to allow the centre lens to project its beam between them. Each of the three lenses can be focused independently, from the camera position.

Parallax compensation in the Warner design is obtained by lateral adjustments of the two outboard projection heads in a manner reminiscent to that of the adjustable back of a still camera, though, of course of infinitely greater precision.

In the Paramount design parallax compensation is secured by precision adjustments of the two outboard lenses in much the same fashion as the rising and laterally sliding frontboard of a still camera. Either of the two lenses may be adjusted individually.

Three in One

The mirrors have precision micrometer adjustments of rotation and tilt to exactly and perfectly superimpose the three images into one.

Both equipments provide a means of tilting the whole unit up or down to place the picture at any desired height.

The axis of this tilting rotation in the Warner machine coincides with the optical axis of the two outer projection heads.

In the Paramount design all three lenses, movements and lamphouses are mounted in perfect alignment on a single base. Therefore the entire triple projector may be rotated or tilted as a unit.

This is done by rotating it about a precision ball and socket joint in the base, and does not affect the alignment or registration of any of the three images or their light sources with respect to each other. All three images remain in perfect register regardless of pan or tilt.

With three film movements and lamphouses there is inevitably a definite increase in the noise of operation as compared to a single projector. Therefore in each case

Continued on page 14

AROUND LONDON *with the* SHOWMAN

"Q PLANES" EXCELS : MANOR PARK MODELS : EDGWARE ROAD SEES THE FUNNY SIDE : HOLLOWAY CARICATURES

MANY managers around London have done something to boost Columbia's "Q Planes," but Aubrey L. Bustin's efforts at the Manor Park Coliseum are the most comprehensive I have yet encountered. On approaching the hall from London one was first struck by the view of a large banner across the front and a 6-ft. model of an aeroplane suspended from the centre of the arch over the entrance. Passing under this one immediately had the sensation of stepping on to a dockside, for Mr. Bustin and his handy men had completely camouflaged the central pay-box with an enormous representation of the salvage vessel *Viking*, the sinister craft which figures in the story.

Having paid their passage at the small entrance port in the ship's side, patrons passing through the foyer found a number of excellent aeroplane models suspended from the roof and a couple of box models on the right, the first containing more miniature aircraft, the second an ambitious sea scene designed and constructed entirely by Mr. Bustin and his staff. Above it hung an aeroplane, apparently descending, and by the use of a scrim across the front of the box and a flasher in the lighting circuits the ship was made alternately to appear and disappear.

Not content with this, Mr. Bustin had set up on his roof a pair of radio masts with flashing lights at the top. Suspended between them were letters spelling out the name: "Q Planes Airport" (lit intermittently by flashing lanterns) and a wind "sock" was flying from a small mast near by.

Hay Fever

In a week of "Q Planes'" (Columbia) publicity I was pleased to come across a stunt for another picture, and an amusing one at that. At the Grand, Edgware Road, there is a boxed-in space facing the top of the stairs leading up to the balcony floor, and in this H. S. Smith places a succession of models which can be seen from the street. This time he had an amusing cut-out of Will Hay in police costume driving a crazy motor-car. Overhead hung a startled bird. This, of course, was to advertise M-G-M's "Ask a Policeman," and I thought the arrangement, backed by a simple background of sky-blue, an excellent effort.

Modern Art in Foyer

Some time ago I referred to a series of exceptional caricatures of stars by Gitano which Bernard Hunt used to have in the foyer and passages of the Marlborough Theatre, Holloway. These have since disappeared, but recently I noticed another collection of similar decorations on the walls of the Crouch End Hippodrome, where they form a gallery of unusual portraits well worth study by patrons entering and leaving the hall.

The stalls of the Hippodrome, by the way, have recently been recarpeted and reseated.

A Military Display

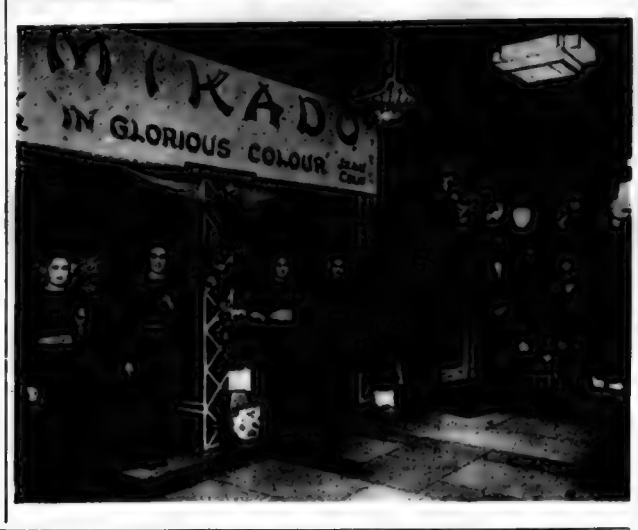
In connection with the film, "Sword of Honour" showing at the Mayfair, Caledonian Road, last week, all the male staff wore military uniforms lent by the authorities, and tin hats.

Those of the staff who had been in the Service wore their medals and added a further touch to the authenticity of the scene.

The front of the cinema was decked with Union Jacks and red, white and blue bunting, a display which appealed to the public, who had flocked to the kinema despite the hot weather.

ORIENT COMES TO BARNSTAPLE

Transformed into a Japanese tea garden the vestibule of the Gaumont, Barnstaple, played a prominent part in manager A. M. Carpenter's campaign for the screening of THE MIKADO (G.F.D.)



Horror Film as Test for A.R.P. Nerves

WEST HARTLEPOOL MANAGER'S CHALLENGE

Selwyn Taylor, manager of the G.-B. Picture House, West Hartlepool, conceived a new way of employing an old stunt for the screening of "Son of Frankenstein" (G.F.D.). As a climax to his horror campaign during show date, Mr. Taylor offered a prize of 1 guinea to any one lady who would sit alone in the kinema at midnight and see the film through without giving way to nerves.

Out of a great number of applicants he selected a local A.R.P. warden. Cheered by a great crowd, she made her entrance to the kinema at 11 o'clock Saturday night and as the lone patron saw the film. To maintain the interest of the crowd Mr. Taylor issued bulletins reporting progress from inside.

At midnight an ambulance arrived, but this was only another part of the stunt, for at the conclusion of the screening the lone watcher came out perfectly normal and unaffected.

"STAGECOACH" TOURS MARGATE

Mickeys Taken for a Ride

Harry Clifton put over a fine stunt at Margate to advertise the showing of United Artists' "Stagecoach" at the Regal. He happened to come across an old coach in a Ramsgate stable—the owner said it was over 50 years old, and had formerly been used as a drag by the Dragoon Guards during their campaigns, and, after covering it with publicity, had it driven for four days up and down the seafronts of Thanet between Birchington and Broadstairs, where it excited wide comment.

Members of Mr. Clifton's Mickey Mouse Club (which is 1,600 strong) raided the old coach on the day of their matinée and were given a joyride round the town.

JAPANESE TEA GARDEN IN VESTIBULE

Picturesque Display For "The Mikado"

A. M. Carpenter, of the Gaumont, Barnstaple, put over an impressive campaign for "The Mikado" (G.F.D.), by transforming his vestibule into a Japanese tea garden.

Placed around the walls was trellis work with greenery and bright coloured flowers entwined, while overhead hung coloured lanterns. Numerous articles such as garden ornaments, tables and Oriental tea services, were also on display, these being obtained through the courtesy of local tradespeople. The floor was carpeted with Oriental tapestries. In keeping with this atmosphere the attendants were attired in coloured kimonos.

Musical recordings from the film were played during intervals in performances, prior to the showing of the film. Another interesting stunt, arranged by Mr. Carpenter, was a "Melody Competition," which he ran in conjunction with the *North Devon Journal*. Readers were asked to place in order of merit a selection of tunes from the film, the prizes being donated by tradesmen. In addition the *North Devon Journal* gave a full page relating to the film, in which several local advertisers took space. Messrs. J. White, of the Music Warehouse, devoted the whole of their window display to copies and records of selections from the film.

"THE MIKADO" AT NEWTON ABBOT

G. M. S. Dennyss' Varied Campaign

G. M. S. Dennyss employed several distinctive angles to boost "The Mikado" (G.F.D.) at the Odeon, Newton Abbot.

Extensive use was made of advertising material in the theatre for a month prior to playdate and, during the six days of showing, a man dressed in Mikado costume paraded the main streets of the town, including the railway station and the 'bus terminus, to distribute 2,000 handbills.

Two hundred and thirty personally signed letters were sent to residents in the neighbourhood and good use was made of tie-ups. Besides the music angle, which received full attention, the local Co-operative Society staged three window displays, one connecting with tea and the others bearing on the drapery and gowns departments. Further displays were obtained at Woolworths and the leading drapers in the town.

In exchange for a slide for one week advertising the local races on Bank Holiday and the following day, Mr. Dennyss secured valuable space at the meeting where three boards were exhibited and announcements were given prominence in all the race cards.

Other recent screenings to receive considerable attention include "You Can't Take It With You" (Columbia), for which a tie-up was arranged with a local taxi service. Under this scheme the proprietors agreed to fix boards on each of their vehicles reading "You can't take it with you—but you can hire it to the Odeon."

Mr. Dennyss boosted another Columbia film, "Q Planes," by sending out a man dressed in a pilot's uniform which was borrowed from Haldon Aerodrome. He wore a banner over his shoulder with the title of the film showing at the front and the word "Odeon" at the back.

"THE WARNING" IN BRIDGNORTH

A.R.P. Co-operation

Representatives of A.R.P. and fighting services paraded at the Majestic, Bridgnorth, during the screening of "The Warning" (A.B.P.C.). For the occasion, which was attended by the Mayor and Mayoress, the kinema was appropriately dressed with flags and bunting, while in the foyer was an interesting display of the Army's latest equipment.

Well known local personages addressed audiences on each night of screening to appeal for recruits to fill vacancies in the various services.

Free Seats for "Midnight" Callers

BOLTON PHONE STUNTS BIG POPULARITY

"BOLTON 2587"—that was the telephone number most in demand at midnight on the Friday and Saturday prior to the showing of the Paramount film "Midnight" at the Capitol, Bolton. It is the kinema's telephone number, and waiting to receive the calls was manager Draycott Simpson, who had offered free seats to patrons putting through the first calls after midnight on those dates.

Though originally he had offered free seats for the first call only, such was the success of the novelty and so great the number of callers that he increased the number to three or four. Excellent publicity was obtained from the stunt, for three local papers gave it good write-ups which focused the attention of the public upon the film.

50,000 SEE BOSCOMBE FILM BOOST

"Trouble Brewing" Display Carnival

Managers C. Mark Floyd and L. M. S. Knight, of the Moderne, Winton, and Astoria, Boscombe, drew the attention of over 50,000 spectators of the great Boscombe Carnival to their showing of George Formby's film, "Trouble Brewing" (A.B.F.D.) by an elaborately decorated lorry.

Large cut-out heads from the posters mounted on 3-ply and surrounded with notices facing all sides plugged the star and the theatre names, but the most effective part of the display was the presentation of the title of the film; seven attractive local girls wore seven barrels, on which the title of the film was spelt out, each barrel having a letter of each word of the title on it so that when they stood on the decorated lorry they presented a living tableau of the name of the film.

The fact that from the crowd's point of view they were apparently only wearing barrels and attractive head bandeaux no doubt enhanced the effect.

Formby songs from the film were well plugged by means of loudspeaker equipment on the van, and the lorry was met with prolonged applause along the crowded route of the procession. This clever entry was rewarded by second prize in the procession against formidable local and national entries, and photographs appeared not only in the local Press, but in the national Press, too.

CORPORATION LINK-UP AT BIRKENHEAD

"Three Loves Has Nancy"

Birkenhead Corporation Electricity Department has placed a window featuring electric cookers at the disposal of G. Ray, of the Roxy, Charing Cross, Birkenhead, in connection with the presentation of "Three Loves Has Nancy" (M-G-M).

This film deals to a certain extent with cookery, and consequently the Electricity Department was persuaded to permit the exhibition in the cooker display of a large cut-out of the three stars, together with a number of art cards and stills.

The angle of the tie-up was based upon the theme of Nancy's three loves. On an electric cooker was a showcard worded: "Instal a modern electric cooker and you will have but one love." Reciprocation was given by a display in the foyer of the theatre, the wording for the cards being: "'Three Loves Has Nancy': (1) Robert Mongomery; (2) Franchot Tone; (3) her new electric cooker."

For the film "Thoroughbreds Don't Cry" (M-G-M) Mr. Ray issued a throwaway in the form of a card which was cut in such a manner as to hold a folded slip described as "A red-hot tip." Boys wearing jockey's caps and carrying dummy news contents bills ran through the main streets distributing them, while further supplies were handed to outgoing patrons and passers-by. The red-hot tip was that Mickey Rooney rode the winner in "Thoroughbreds Don't Cry."

"JAMAICA INN"

Worthing Electric Tie-Up

To advertise the screening of "Jamaica Inn" (A.B.P.C.) at the Worthing Plaza, H. Kaye joined forces with the local electricity company and staged a realistic tableau in the main window of the company's offices.

With a giant reproduction of the book as a centre-piece, the scene was developed with a life-size effigy of Charles Laughton in his sinister character, underlined by a well-defined cut-out of the inn. On each wing stood a fireplace, that of 1839 being an open brazier, while 1939 indicated progress in the shape of an up-to-date example of electric heating.

Pearly King Puts Over "The Lambeth Walk"

A simple, but pleasing publicity campaign was designed by B. Jay, manager of the De Luxe, Hastings, for the screening of "The Lambeth Walk" (M-G-M).

Emphasising the theme of the film, Mr. Jay engaged a couple who, dressed in a Pearly King and Queen costume, toured the town in a pony-drawn coster barrow.

Attached to the side of the barrow was a large poster with the words: "'The Lambeth Walk.' To-day at the De Luxe, etc."

The couple were seen by thousands of holiday-makers, which resulted in active business for the De Luxe.

Death Ray Holds Public Attention

NORWICH SHOWMENS' JOINT CAMPAIGN FOR "Q PLANES"

ONE of the most novel window displays ever seen in the town was the highlight of "Q Planes" (Columbia) campaigns by H. F. Smith, of the Carlton, and Sam Newberry, of the Odeon, Norwich. Jarrold's, a prominent local stores, gave a full window, which was utilised in exploiting the mysterious ray featured in the film. The display was a realistic representation of a country landscape, with an aerodrome, complete with aeroplanes and hangars. Suspended in the sky and appearing to be coming out of the clouds was a scale model of an aeroplane, and in the foreground a weird-looking apparatus purporting to be a "death-ray" machine.

The aeroplane and the death-ray were made in such a way that by manipulation of a switch by onlookers outside the windows the engine of the aeroplane could be started, turning the propellers, and then stopped by turning on the death-ray. This clever display was conceived by Mr. Smith and carried out by his staff.

Many other tie-ups were effected, including furniture stores, paint dealers, and umbrella shops linking up with the famous Ralph Richardson umbrella.

Mention must also be made of a dug-out constructed in the Carlton foyer, well protected by sandbags belonging to the Norwich Sack and Bag Co., who in return exhibited streamers on their lorries.

A display barrow carrying 12-sheets paraded the streets during the week preceding, and week of showing, and special space was taken in the Press.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ··· PHONE CENTRAL 3289

FLITCH OF BACON AS PRIZE

A flitch of bacon will be presented to a lucky couple at the Odeon, Ashton-under-Lyne, on September 18, by H. J. Clayton, the manager, who is organising a special "Parents' Night." A search for the happiest married couple is just one of the many novelties included in the programme.

Music for Creating Atmosphere

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR OCTOBER 16 RELEASES.

"SHIPYARD SALLY," Gracie Fields' new film, is the most important of the octette in this week's release list. The star sings many of her old songs, which include "Danny Boy," while there is a theme song, "Grandfather's Bagpipes," which is recorded by the Rex Co. Personally, I do not care for an introductory interlude which is repeated on the sound reproduction during the screening of the film, and have suggested that the simple old folk song, "Sally in Our Alley," would be quite an appropriate choice. Organists can synchronise with a vocal recording by Walter Glynne.

Both the C sharp minor and the G minor "Preludes" of Rachmaninoff are used for two dramas, "To-morrow at Midnight" and "Risky Business."

For the lighter films, Lincke's popular entr'acte, the "Glow-worm Idyll," is chosen, which will give organists a chance to do a little spot of orchestral imitation and exploit some of the solo Melotone effects.

"Finlandia" is all the rage in B.B.C. broadcast programmes, both by orchestras and organists. When any of the latter use my suggestion for "Tell No Tales," may I ask that they do *not use all the tremulants*, as a certain organist persisted in doing when at the console of the B.B.C. theatre organ recently. "Double Daring," a circus story, gives us a chance to use "The Dance of the Tumblers," which is the best-known item of Rimsky-Korsakov's "Snow Maiden."

A. W. O.

"INVITATION TO HAPPINESS" (Paramount)

CERT. A. 8,904 ft. Reg. No. F.1917. Reviewed in KINE. June 8, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Fred Mac Murray, Irene Dunne.
ATMOSPHERE.—Comedy-melodrama of a prizefighter and his lady, their experiences during his training for championship rank and a big fight finale in which he, although beaten, finds reconciliation.
ORGAN.—"Polonaise in A," Chopin (Ascherberg), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2612 by the Eight-Piano Ensemble or on H.M.V. C.2892 by the Boston Promenade Orchestra.
LIGHTING EFFECTS.—Amber only.

"THE SPY IN BLACK" (Columbia)

CERT. U. 7,416 ft. Reg. No. Br.Dr.1573. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Conrad Veidt, Valerie Hobson.
ATMOSPHERE.—Naval espionage drama suggested by the ruthless U-boat campaign of 1917.
ORGAN.—"Apassionata," Incidental, Bartholdy (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1078 by the International Radio Orchestra.

"SHIPYARD SALLY" (20th Century-Fox)

CERT. U. 7,153 ft. Reg. No. —?—? Reviewed in KINE. July 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gracie Fields, Sydney Howard, Oliver Wakefield, Norma Varden.
ATMOSPHERE.—Comedy with music, telling of the adventures and misadventures of a Lancashire-born proprietress of a Clydeside "pub," who visits London in the interests of the unemployed in her area.
ORGAN.—"Sally in our Alley" (Songs of England), Boosey, synchronised with vocal record H.M.V. B.3293, by Walter Glynne, presented as a separate interlude, with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded by the London Chamber Orchestra, conducted by Anthony Bernard, or as indicated above for organ. Theme song, "Grandfather's Bagpipes," recorded by Gracie Fields on Rex 9603 with orchestral accompaniment.

"IT COULD HAPPEN TO YOU" (20th Century-Fox)

CERT. A. 6,424 ft. Reg. No. F.2074. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Stuart Erwin, Gloria Stuart, Douglas Fowley, June Gale.
ATMOSPHERE.—Domestic comedy melodrama dealing with the conquest of an inferiority complex.
ORGAN.—"Glow-worm Idyll," Lincke (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the New Light Symphony Orchestra on H.M.V. B.8052.

"TELL NO TALES" (M-G-M)

CERT. A. 6,228 ft. Reg. No. F.1937. Reviewed in KINE. June 15, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Melvyn Douglas, Louise Platt.
ATMOSPHERE.—Melodrama of the newspaper world, the deadly rivalry of two editors.
ORGAN.—"Finlandia," Symphonic Poem, Sibelius (Chester), presented as a separate interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. C.1827 by Dr. Malcolm Sargent and his Symphony Orchestra.
LIGHTING EFFECTS.—Deep crimson.

"DOUBLE DARING" (RKO-Radio)

CERT. U. 6,153 ft. Reg. No. F.1821. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Lee Tracey, Virginia Weidler, Peggy Shannon.

ATMOSPHERE.—Circus drama, recording the experiences and adventures of an orphan tom-boy of the sawdust ring, who is the mascot of the circus.
ORGAN.—"Dance of the Tumblers" from the "Snow Maiden," Rimsky-Korsakov (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1698 by the London Symphony Orchestra.

"TO-MORROW AT MIDNIGHT" (General F.D.)

CERT. A. 6,063 ft. Reg. No. F.2036. Reviewed in KINE. June 22, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—June Lang, Robert Kent.
ATMOSPHERE.—Gangster comedy-melodrama, in which the hazards of speculation are presented with humour, excitement and tense suspense.
ORGAN.—"Prelude in G Minor," Rachmaninoff (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. C.1864 by Jack Hylton's Orchestra with organ, or on H.M.V. C.2889 by the Boston Promenade Orchestra.

"RISKY BUSINESS" (General F.D.)

CERT. A. 6,062 ft. Reg. No. F.1760. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Murphy, Dorothea Kent.
ATMOSPHERE.—Kidnapping melodrama with a radio-land background and the integrity and courage of a radio commentator, with a tense and dramatic climax.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2612 by the Eight-Piano Ensemble, or on H.M.V. C.2292 by the London Symphony Orchestra.
LIGHTING EFFECTS.—Deep amber and deep red only.

MUSIC IN THE MEDWAY TOWNS

BASIL CUTHBERT

FRED RALPH

Three Organs Consistently Employed

HELPFUL MANAGER CO-OPERATION

IN spite of the crisis my long-promised visit to the three organists at Chatham and Rochester was fulfilled on August 30. Arriving at Chatham, I was at once made aware of the military aspect, for soldiers in khaki with fixed bayonets were on guard at important points. My old friend Basil Gilbert gave me welcome and drove me down to the Palace to meet manager Fallowfield and his organist, Fred Ralph, so that I could hear the opening recital, because a very lengthy programme precluded an interlude. I had a chance to try the three-manual seven-rank Compton, and also to admire the unique setting of the console and stage background.

In his opening excerpts, which were well contrasted, the organist demonstrated the tone colours of his instrument effectively. The organ is featured regularly when possible, and every help given by the management.

A short car journey took us to the Ritz, an A.B.C. theatre, where Basil Cuthbert has been at the console of the 8-rank 3-manual Wurlitzer since last March. In spite of the fact that the organ chambers are not well placed, the tonal qualities of this model are of fine quality, and both ensembles and solo stops effective. The interlude presented was titled a "Colour Symphony," linking the arts of music and colour together in an entertaining ensemble. Contrasted grave and gay examples included "Riding on a Rainbow," "Little Grey Home in the West," "Little Brown Jug," which led to "Two Lovely Black Eyes," "Patchwork Quilt," "Deep Purple," and "Red, White, and Blue" led up to a flash of the Cenotaph, with the hymn "When Comes the Promised Time?" and the trio movement of Elgar's "Land of Hope and Glory," with a clever and effective pianissimo worked up logically to a full organ climax which brought the topical note of the moment into prominence with good showmanship. As Manager Colston was on holiday, I met the acting manager, A. Dyorjetz, who gave me a courteous welcome and said every co-operation and help was given to the organist, both in regard to publicity and in presentation of his recitals.

From here another car journey of a couple of miles brought us to the Majestic, Rochester, where we were welcomed by Manager Allan Williams and his resident organist, George Blackmore. Here there is another large three-manual 12-rank organ of Compton build, which is an excellent instrument. "Music in Education" was the subject of the organ interlude, which included such well-contrasted numbers as excerpts from Mozart's "Cosi Fan Tutti," "Teach Me How to Kiss," from the "Belle of New York," and "With a Smile and a Song." The audience insisted on an encore, which was given by playing the song of the moment, "There'll Always be an England." The organist is a local resident, and although only 18 years of age and of 12 weeks' experience at this house, shows great promise, and has a very good friend and helper in his manager. I found that all three organists have been featured on the Sunday programmes.

A. W. O.

SHIRLEY TEMPLE'S DOUBLE

Creates a Stir at Southport

Known as Merseyside's Shirley Temple, a seven-year-old Birkenhead child, named Violet Plowman, provided some good publicity for the showing of "The Little Princess" (20th Century-Fox) at the Palladium, Southport.

With her Indian servant she visited the Soldiers' Home and the Children's Nursery on the sands at Southport, and at each of these places sang some of the songs from the film. At the Palladium she received a fine ovation from audiences.

A LETTER FROM LEIPZIG

CECIL HAMMETT'S AWKWARD POSITION

When I saw in the papers last week that members of a musical party which had been playing in Leipzig had left Germany and were en route for England, I quite thought that Cecil Hammett, who has been playing the Hammond organ in the show would be among them.

A letter I received on Saturday makes it very improbable that he has been able to leave.

He tells me that all the English artists left the show on Sunday week, having been given the chance to go home. The chorus went *en masse*, and three men in addition. This left the organ engineer, the stage manager, the ballet mistress, one male dancer, and one girl in hospital with appendicitis. Despite the depletion of the company the show was being run very creditably.

Hammett in his letter was fairly optimistic. Should the musical conductor be taken for military service, he felt he was the only person knowing the show well enough to conduct the show. If the band was taken, he could play the whole show on the organ.

Further, he was responsible for bringing over to Germany the featured vocalist who is in hospital, and he was naturally reluctant to leave her behind.

A. W. O.

In view of the circumstances which have arisen since the compilation of this page, it has been decided to suspend temporarily the "Musical Suggestions" and Interlude features normally appearing here. Those printed this week will become topical as theatres re-open and releases automatically mature.

Solo Organ Interlude (Series 2) No. LII

"ALPHA AND OMEGA"

By Harold Ramsey, at the Century, Clacton-on-Sea

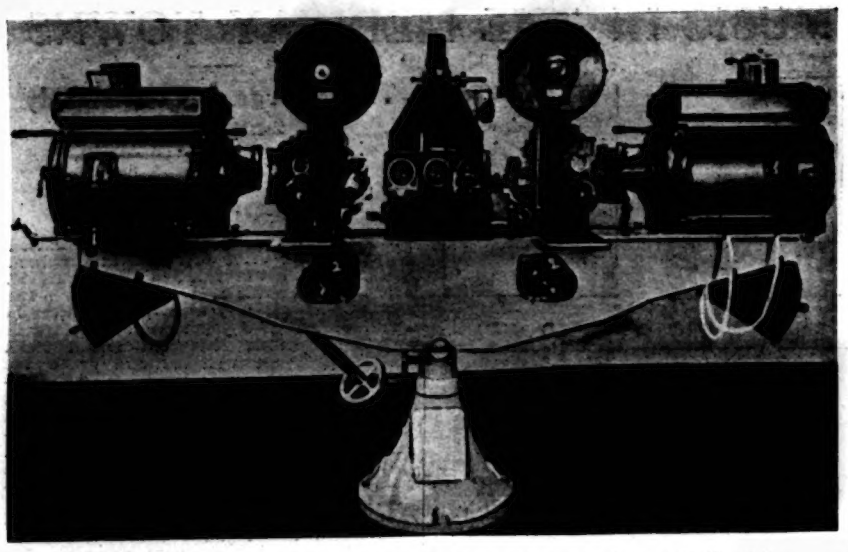
ORGAN: CHRISTIE THREE-MANUAL

THIS week's interlude is a "Music Lover's" recital suitable for theatres in good-class suburban districts. It, however, contains an *idea* which can be adapted to more modern compositions throughout if desired. For instance, modern composers like Eric Coates, Haydn Wood, Reginald King, Albert Ketelbey, etc., etc., can be drawn upon for their first and *latest* compositions.

Even in the interlude's original form, concession to the modern is given by the inclusion of Gershwin which should gild quite effectively the classical pill of the Beethoven and other illustrations. At any rate, I have it on good authority that Harold Ramsey's four-legged assistant sat with him at the console during the whole interlude and never howled once. It may have got his master the "sack," as at the moment he is unattached, like several other good musicians I know.

A. W. O.

No.	Slide.	Music and publisher.
1.	Alpha and Omega—being the first and last compositions of some great masters of music ...	Signature tune.
2.	**Beethoven,** born at Bonn in 1770, perhaps the greatest master of all	"Moonlight Sonata," Andante (N.C.).
3.	First publication, "Sonata for Pianoforte in E flat," written at the age of 13	"Sonata for Pianoforte in E flat" (first movement) (Breitkopt and Harte).
4.	His last composition, a "Quartette in C sharp minor," writen a few days before his death at Vienna in 1827.	"Quartette in C sharp minor" (excerpt) (Breitkopt and Harte).
5.	**Tchaikowsky,** the Russian master, whose Symphonies are masterpieces of their kind, was born in 1840.	"Symphony in G minor."
6.	First publication, when 28 years old—"Symphony in G minor," "Winter Day Dreams"	
7.	He died in October, 1893, and his last great work was the "Pathetic Symphony," of which I am playing an excerpt.	"Pathetic Symphony No. 6" (N.C.).
8.	**Schubert,** born in Vienna in 1797, and whose life is depicted in that operatta, "Lilac Time," that everyone knows.	"Lilac Time" selection (Chappell).
9.	First composition, "Fantasia for Four Hands," containing a dozen movements, not one of them finishing in the key in which it started.	"Fantasia for Four Hands" (B. and H.).
10.	He died at the early age of 31. His last composition was not, as one might suppose, the famous "Unfinished Symphony," which I am playing, but a string quartette in C, written a month before his death.	"Unfinished Symphony" (Hawkes).
11.	**Sir Arthur Sullivan,** whose light operatic works in collaboration with his friend Gilbert, will never die, was born in Lambeth in 1842.	"Mikado," selection (Introduction) (Chappell).
12.	His first composition was a church anthem, "O Israel," written when he was a choir boy in the Chapel Royal at Windsor.	"O Israel," Anthem (first theme only) (Novello).
13.	He died at Westminster in 1900, and his last composition was the operetta, "The Emerald Isle."	"Come Away Sighs the Fairy Voice" ("Emerald Isle") (Chappell).
14.	The principal excerpt being "Come Away Sighs the Fairy Voice," words which seem strangely pathetic.	Do.
15.	To conclude with a modern composer of to-day—**George Gershwin** was born in New York in 1898.	Trio, "Rhapsody in Blue" (Chappell).
16.	His first serious work was the jazz classic, "Rhapsody in Blue," but—	Do.
17.	His first publication was "Swanee," which I am now playing; and	"Swanee" (Chappell).
18.	His latest work is, I believe, "Love Walked In"	"Love Walked In" (Chappell).



The Paramount triple-head projector for colour and monochrome background studio work (front view), showing disposition of arcs on outboards and in centre

TRIPLE-HEAD PROJECTORS FOR STUDIO BACKGROUNDS

Continued from page 11

these triple head units are housed in sound-proof booths about the size of a small theatre's projection booth.

Paramount's triplex is a completely portable installation. The entire 4-ton booth is mounted on a hoist by which it may quickly be adjusted to any desired lens centre height up to 18 ft. above the stage floor. When yet higher elevations are needed the booth is placed on special steel parallels. It is moved about the studio with the same freedom as any portable single projector.

The Warner installation is at present of the fixed type, though it is planned ultimately to adapt it for portable use.

Advantages for Colour

Obviously the light absorption of even a light colour print will make a marked reduction in screen brightness, while the heavy filter absorption of the three-colour camera, combined with the relatively slower film then in use would put further restrictions on practical screen sizes.

With a single projector, a picture 10 or 12 ft. wide was the apparent maximum possible in colour.

With the triple head projector and the old, slower Technicolor film, it became possible to use background screens 15 to 18 ft. wide for colour process shots. With the new and faster emulsions recently introduced by Technicolor, further advances seem possible, though as yet none too much actual production process work has been done in colour on extremely large screens.

Tests at Warner's, however, indicate that the combination of the faster colour film and the triple-head projector will permit the making of natural-colour projection shots on screens as large as those used in monochrome before the acceptance of to-day's ultra-fast black and white films—in other words, the use of screens close to 20 ft. in width, depending, of course, on the nature of the scene and background involved.

In this connection, Bryan Haskin, of Warner's, makes an interesting comment. "One of the first things we learned about making colour projection shots," he says, "was the importance of using projection lenses that were fully colour corrected.

"Our first experiments were made with the lenses we had always used and found efficient for monochrome process projection; they were not colour corrected. Even with a single projector, securing good definition was a tremendous problem.

"With the triple-head machine, where three uncorrected lenses added their aberrations together, it became almost impossible. As soon as we installed lenses that were properly colour-corrected, the trouble vanished: we got better definition than we had hoped would be possible.

Corrected Projection Lenses

"But when you stop to think that our colour productions are being shown to the audience of a majority of the world's theatres through lenses of the same, uncorrected type, you certainly wonder that colour has been so successful, in spite of such a handicap.

"With the increasing trend toward colour, it seems a foregone conclusion that ultimately even the smaller theatres will find it necessary to re-equip themselves with modern, colour-corrected projection lenses.

"It may be interesting to mention that we have found a way to put colour to work in simplifying the otherwise difficult problem of lining up our three images for perfect registration.

"It is easy enough to get a rough adjustment by ordinary methods; but getting the final, almost microscopic superimposition of the three images that will literally blend them into one perfect one is a very different matter."

At the meeting of the Birmingham and Midlands C.E.A., reported on page 5, it was reported that representations had been made by the C.E.A. to the Ministry of Labour concerning the reservation of first and second operators over the age of 30.

It was hoped that efforts in this direction would be successful.

NEW PATENTS

Applications and Specifications

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications

24259.—C. W. Hansel. Method of assembling optical projection apparatus for display purposes, etc. August 23.

24045.—Philips Lamps, Ltd. Kinematograph projectors. August 21.

24046.—Philips Lamps, Ltd. Manufacture of splicing patches for sound, etc., films. August 21.

23709.—O. Porchetta and J. Burns. Accommodation indicators for theatres, etc. August 17.

24175.—Trans-Lux Corporation. Printer projection system. August 22.

Specifications

511,535.—Gevaert Photo-Producten N.V. Colour photography.

511,578.—W. H. Moss. Optical rear projection screens.

511,550.—General Electric Co., Ltd., and E. R. Thomas. Optical projection apparatus.

511,317.—E. Paillard and Cie. Asoc. Anon. Kinematographic projectors.

511,460.—Universum-Film Akt.-Ges. Film-inspection apparatus.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

WESTON-SUPER-MARE AND ITS SHOWMEN

Catering for Visitors and Residents

WESTON-SUPER-MARE, Somerset's most popular holiday resort, is an abode of showmen, and although the town was enjoying the hottest weather experienced this summer, when I called about ten days ago I found local managers busily planning elaborate publicity schemes for important pre-release bookings.

The town has a resident population of 33,000 people and supports four kinemas in addition to sundry concert parties and other entertainments peculiar to our larger seaside centres.

I understand that although a number of visitors have, since my visit, been obliged to return home, others have arrived from the more vulnerable parts of the country. Upon the reopening of kinemas there should be a steady patronage available for Weston's picture houses.

"Stop Press" Teasers

At the Odeon I met W. (Billy) Johns, who has been in charge of the theatre since the opening day four years ago. A seasoned exhibitor with 28 years' experience, Mr. Johns was full of praise for the efforts of the local Press and I thought his scheme of "Stop Press" teaser announcements particularly original. Each evening in all editions of the Bristol evening papers a small announcement appears above the cricket scores, drawing attention to the theatre's current booking.

Mr. Johns is a keen exploiteer, and when I called I found an exhibition of scale-model aeroplanes manufactured by local amateurs on show in the foyer to boost "Q Planes" (Columbia). I also noticed several good tie-ups in the town to advertise "Four Feathers" (United Artists) and "The Mikado" (G.F.D.). The personal appearance of Jean Colin had been arranged in connection with the Weston run of this booking.

Regent Efforts

My next call was at G.-B.'s Regent, where L. H. Harman is in charge. He has been with G.-B. for over ten years, coming to Weston from the Palladium, Exeter.

This exhibitor is a composite page enthusiast and during the past few months he has published seven original schemes in the local Press. One issue to boost "Café Society" (Paramount) was termed "café" page, and in addition to advertisements from local restaurants the page carried "shots" of the interiors of seven of these cafés. Patrons were asked to guess the identity of each one.

For "Gunga Din" (RKO-Radio) Mr. Harman contacted two local ex-N.W. Frontiersmen and invited the Press to a special presentation performance.

Bargain Re-issues

Weston's third kinema is one of the oldest in the town and some years ago there was every possibility of the building closing down. W. G. Fowles, the present manager, came to the rescue and introduced a preliminary run of re-issues, at the same time introducing bargain prices.

Since then the house has shown nothing but re-issues and has become known as the "Weston Repertory Picture House."

The Tivoli, once owned by a local circuit controlled by the Vickery family, of which the present manager is one of the original group, started life as a popular local theatre, later to become a kinema of the exclusive, small capacity type.

Last year this policy was solidified and the auditorium and foyer were rebuilt so that it now seats 900 people.

CO-OPERATIVE BOOST AT BRIGHTON

For "Q Planes" and "Feathers"

L. E. Benjamin, of the Palladium, Brighton, and C. Maguire, of the Lido, Hove, joined forces to put over "Q Planes" (Columbia), and as a result a considerable amount of space was obtained in the local Press.

In the Palladium foyer Mr. Benjamin erected an 8-ft. model aeroplane with the title of the film spread across the wings. In addition, two dozen small cardboard aeroplanes were fixed on the foyer walls with an appropriate slogan on each.

A similar newspaper campaign was carried out for "Four Feathers" (U.A.) in which over 80 column inches of free space was obtained. Mr. Benjamin also made use of the Press reviews by exhibiting them on his bulletin board, together with a display of photographic enlargements from the film. The highlight of the campaign was a man dressed as a fuzzy-wuzzy, who paraded the front and streets carrying a spear and shield, which was worded: "See 'Four Feathers' at the Palladium, Brighton, and Lido, Hove, all this week." To complete the campaign window displays were given by eight local stores.

OLD-TIME TRANSPORT for "Stage Coach"

Arranging his publicity effort for "Stagecoach" (U.A.) at the Odeon, Weymouth, to coincide with the King's visit, manager C. J. Whitaker secured an old-fashioned brake and horses (similar to those used out West in the early 19th century) and with members of the staff dressed in cowboy and cowgirl outfits drove along the front and through various main streets. Other members of the staff patrolled the streets in similar dress and with captions attached, which gave details of screening. In the evening they joined with holiday-makers in a dance which was held on the pier.

AN UNBREAKABLE TORCH

Rubber Insulated Throughout

An electric torch which may be subjected to all kinds of rough usage without becoming damaged or losing its charge is placed on the market by the Sterling Manufacturing Co., Ltd., whose London sales distribution centre is 166, Piccadilly, W.1.

Having a solid rubber case, it is entirely shockproof and is waterproof and practically of unending wear quality. It has no metal on the body and thus the torch can be used for all kinds of electric work.

Further, the Sterling torch has no breakable lens and no switch; a quarter turn of the rubber screen base makes and breaks the contact. A lace wrist sling threaded through a hole in the end cap makes it easy to carry.

RAWLPLUG FIXINGS

For the information of all who have to make provision for screening windows and other apertures for obscuring light or protecting premises, the Rawlplug Company has issued a folder giving particulars of methods of fixing by plugs, bolts and anchors of Rawlplug manufacture.

Shutters and curtain fixings are illustrated with much useful advice on the choice of fixing employed.

WORTHING BOOSTS FOR "MIKADO"

Shop and Newspaper Tie-ups

After two months of preparation George Stevens launched some excellent publicity for his "Mikado" week at the Odeon, Worthing.

Foremost in the Press campaign stood the *Worthing Gazette*, carrying a double-page display, in which local firms tied-up under the slogan "Over Fifty Years." A number of tradesmen were able to boost with the "Mikado" of a continuous run of such a period, Walter Brothers, indeed, telling of well on 90 years. The *Worthing Herald* was more concerned with the pictorial angle and had some charming photographic work.

Town Hall as Box-office

Mr. Stevens claimed that he was the first kinema manager to utilise a Town Hall as an advance booking-office and his engagement of the Worthing Old Town Hall for that purpose during the week prior to screening created a big sensation; for the building, on its prominent island site, met the gaze of all passers-by, who saw the bold announcements in print and picture of the event to come.

Shop Tie-ups

Many leading shops joined in heralding the film and a prominent display was found at W. H. Smith's bookstall, where a window was given up to stills supported by a variety of Gilbert and Sullivan literature, including Jessie Bond's book of memories. Miss Bond is a resident in the town.

At Mansfield's music salon a full window was devoted to a really artistic tableau with a huge announcement back-cloth and down stage a couple of open pianos with "Mikado" music ready to play, while large stills were grouped all round, flanked by records, gramophones and the special sheet music issued by Chappell for the film.

Special Organ Feature

After a recent period of silence the organ was reintroduced for the "Mikado" screening and a big welcome awaited Mr. Bosworth (lately with G.-B.), who opened each of the four daily houses with a pot-pourri of "Mikado" airs and also supported the encores.

A Fascinating Transformation

The Odeon vestibule was transformed into a Japanese compound, an original touch being a backing of Jap sunshades on which were painted: "Encore the Mikado," one letter to each parasol. Odeon usherettes, garbed in kimonos and redolent of the East, helped the atmosphere.

Street Snapshot Tie-up

Another excellent stunt was fixed up with the street snap photographers about the town, who handed out with each of their cards a further slip advertising the beautiful photography to be seen at the Odeon and soliciting a visit to view the "Mikado."

TRAINING PROJECTIONISTS

Birmingham Waits

Following a reference to the holding of technical courses for operators, the Birmingham and Midland branch of the C.E.A. decided to defer consideration of the matter to the next meeting.

The subject arose in a letter received from the general secretary referring to the resolution passed at the Blackpool conference concerning the matter.

The General Secretary reported that the resolution was subsequently considered by the General Council, when it was agreed unanimously to recommend the branches to give special attention to the matter. It was asked that branches endeavour to arrange courses in technical training where these are not at present given.

S. K. Lewis, the General Council delegate, reported that particulars of training in operation in some branches were being collected and it was proposed to circulate them to other branches with the suggestion that they should give them careful consideration.

The Birmingham members decided to defer consideration of the matter to the next meeting.

By R. H. CRICKS

HINTS ON THE REOPENING OF KINEMAS

How You Can Comply with A.R.P. Regulations

A COUNTRY cannot win a war without entertainment, and it is generally agreed that selected kinemas will be allowed to reopen within a short space of time—just as soon, in fact, as experience shows that there is no danger of panic on the sound of air-raid sirens.

It has been suggested that opening may be permitted only until dusk, but with darkness falling soon after four o'clock during the winter months, this would seem quite impracticable, and would deprive most workers of their film entertainment. Thought must, therefore, be given to the masking of all lights during darkness, and it may be suggested that evidence of careful study of the problem will sway the decisions of the authorities as to permitted hours.

Thus the reopened kinema will be a different place from the kinema of last week; gone will be all the exterior lighting, and all vestibule lighting will have to be very thoroughly screened. It may not, however, be sufficient merely to switch off unwanted lights; the suggestion has been made that, to minimise the danger of breaking glass, lamps and tubes should be actually dismantled. This is a point on which a ruling will no doubt be given.

The Small Kinema

It can be assumed that it will be the smaller kinemas that will first be allowed to open, and it is just in these smaller houses that light restrictions may prove most irksome. In the majority of small kinemas, entrance to the auditorium is obtained directly from the vestibule, and there may be some difficulty in preventing light from the screen or from the house lights reaching the street during the entry and egress of patrons.

Curtains are notoriously unsatisfactory, both as light traps and from the point of danger to a crowd. The best solution would seem to be a light trap as used in film laboratories, built perhaps from building board. It would need to be of substantial construction, but might be quite inexpensive. It would be necessary to make certain that the requisite space was available.

It may, I think, be assumed that requirements as to illuminated category boards will be waived, while it goes without saying that illuminated posters and stills must be scrapped, unless, of course, the whole of the vestibule could be covered in and light-trapped, which would be hardly desirable. There is, however, one point where a certain amount of light is essential—the pay-box; if the cashier is not permitted a fairly bright light, mistakes in money and tickets will occur.

The most satisfactory method would seem to be to paint all glass surfaces of the pay-box with black paint, leaving only the present narrow openings, and then to trap any stray light by means of a screen. In constructing such screens, remember that black velvet is one of the best non-reflectors of light.

"Black Light" Illumination

There remains the almost inevitable danger of accidents to patrons in the dimly lit vestibule and corridors. For the avoidance of such accidents, I cannot too strongly advise exhibitors to consider carefully the possibilities of "black light," or fluorescent lighting, a demonstration of which was described in last month's IDEAL KINEMA. Narrow strips of fluorescent material could line the corridors and mark all steps, the source of illumination being quite invisible.

In many kinemas, particularly smaller ones, the auditorium has windows which are not always too perfectly curtained. It is superfluous to mention the need for attention to such points.

A source of betraying light which may, however, be overlooked, even by the lynx-eyed wardens, is the outlets from the projector arcs. This may be a particularly serious source of danger, since the cowls may be invisible from street level, yet show a brilliant light skywards. It may prove quite a difficult matter to remedy; a suggestion is to use one of those double chimney cowls. Another suggestion would be to go back to low-intensity and dispense with flues. Other ventilating inlets and outlets are unlikely to present much difficulty.

Screen Brightness

The exhibitor should, I think, consider reducing the brightness of his screen picture, both for motives of economy (and, as I suggest, to eliminate the flues), and to prevent patrons being dazzled when they enter the gloomy streets. Whether it would be wise also to reduce the intensity of the house lighting must be decided according to the brightness level.

There is a final piece of advice I would give the projectionist: Since his films may be reaching him by devious routes, he should pay extra attentioln to inspecting them before projection. He should remember, too, that he is dealing with a highly strung audience, and do everything in his power to avoid the most trivial accidents, such as a film break, which might cause momentary alarm among the audience.

SHEFFIELD TO APPLY FOR REOPENING

A meeting of the War Emergency Committee of the Sheffield C.E.A., held on Monday, was carried that the Sheffield, Doncaster, Rotherham and West Riding Committees be approached to sanction the reopening of kinemas throughout the district.

Mr. Harold S. Gent presided, and others present being the Committee are Percy Tootell, Dudley Craig, Alfred E. Upton, and Mr. R. Favell (secretary).

NAMES in the NEWS

After retirement from the Industry lasting only 12 months, **Harry B. Harris** has returned. This time as manager of the Tudor Cinema, West Bridgford, which is under the joint directorship of H. Elton and A. Atkinson.

Mr. Harris has been connected with the entertainment world since he was 14, and has acting experience both on the stage and in films. During war service he produced the Divisional concert party.

In 1927 Mr. Harris was appointed manager of the Grand Cinema, Lincoln, but later left to open the Marina Theatre, Lowestoft. He returned to Lincoln in 1930 as manager of the Regal and in 1931 became the general manager of the Exchange Cinema, Lincoln.

Mr. Harris opened the Majestic Cinema at Chaddesden, Derby, but nine months ago decided to retire from the business on his own account. But one cannot spend a lifetime in the entertainment world without feeling the urge to return. A month ago Mr. Harris took over the duties as holiday relief manager at Alfreton. It happened to be Carnival Week and the film showing was "Storm Over Bengal." Mr. Harris entered a mounted Bengal Lancer in uniform in the fancy dress parade and was awarded the first prize.

Towards the end of September, **Horace Masterman**, manager of the Pioneer, Dewsbury, hopes to put on his screen a film of his own making, to be called "Sports of Dewsbury."

The feature, which will last 10 to 15 minutes, concerns sporting activities round and about Dewsbury. Mr. Masterman is looking for further material and has received half a dozen letters from people wishing him well in his project. Work of this kind is not new to Mr. Masterman, for he has always been on hand with his camera when any events of major importance have happened in the district.

SERVICING YOUR SOUND

W.E. and RCA to Carry On

No single change is reported by RCA. Their service engineers are even now at theatres carrying on any necessary equipment services.

Unless the Government decides to close kinemas for good, RCA will make no changes whatsoever. They are still established at their Electra House and Belgrove House headquarters, but they are contemplating emergency headquarters for staff and special stocks.

Western Electric service engineers are carrying on, and notwithstanding the restriction of man-power, are going to any theatres they can get into.

During the daytime business services will be directed from Coles Green Road, North Circular Road, N.W.2 (Gladstone 5401), and night time emergency services will be directed from Bush House and various other country districts.

MANCHESTER WAGES AGREEMENT

Negotiations between representatives of the Manchester Branch C.E.A. and the N.A.T.K.E., for an agreement to define the wages and conditions of employment of kinema employees in the big area covered by the branch are still in progress. The delay in reaching agreement appears to have been caused by a considerable amount of preliminary inquiry which has had to be undertaken.

It is probable that the negotiating committee will report progress at the next quarterly branch meeting.

GIROSIGN STILL AT YOUR SERVICE

Girosign, Ltd., are carrying on at 90, Wardour Street, and have every intention of fulfilling their publicity obligations. They inform us they have a large efficient staff available for urgent poster writing, announcements, etc. Send them your orders and inquiries, and they will be attended to with Girosign's usual promptness. Woodworking factory, full operation. Help them to help you carry on.

John Loder, Leueen MacGrath and George Merritt in MEET MAXWELL ARCHER (RKO-Radio)

C.E.A. and Kinema Employees

EXHIBITORS ADVISED AS TO CONTRACTS

A NOTE on the position of kinema staffs on the closing of kinemas is being circulated by the C.E.A. to its members.

The closure of kinemas does not relieve employers from their contracts of employment with their staffs, unless they have a break clause in the contract to this effect, which is most unlikely.

The staffs are, therefore, able to look to their employers for their wages as usual until the ordinary notice has been given as in normal circumstances.

The notice also must be given to cover the usual week of employment. It is usually given at the time of payment of wages either on a Friday or Saturday.

Seven days' notice may then be given in order to determine a weekly contract of wages which would end with payment of wages a week later.

If it is desired to retain staff they can then be re-engaged on either a week-to-week basis or from day to day.

Where employment is on a month's notice, or longer, such employees are entitled to receive the longer notice.

Exhibitors will realise that if they terminate the engagements of their staffs there is every probability of their finding other employment promptly. We know that some exhibitors want to retain managers and operators (first and second) and night watchmen. Their contract of service continues until notice is given to determine it.

While the kinema is closed and you are paying wages to your staff you are entitled to ask them to report each day at the kinema.

Here is another suggestion. In regard to operators, night watchmen and able-bodied male members of your staff over 30 years of age, exhibitors will be well advised to have as many of such as possible trained in fire precautions in conjunction with the Auxiliary Fire Brigade, and any time during which the kinema is closed can be usefully employed in this manner.

TRADE FINANCE

NEW PRIVATE COMPANIES

John Buckley Theatres, Ltd. — Registered August 30. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors. Directors: John Buckley, 9, Lichfield Drive, Sedgley Park, Prestwich, and Percy H. Barker, "Woodside," Bramhall Park Road, Cheadle Hulme. Qualification: £100 shares. Solicitors: Percy H. Barker and Co., 1, Princess Street, Manchester, 2. Registered office: Carlton Cinema, Cross Lane, Salford, Lancs.

Cinema Necessities, Ltd.—Registered August 23. Capital, £100 in 100 ordinary shares of £1 each. Manufacturers of and dealers in kinema requisites, etc. Secretary: C. H. Stanley. Solicitors: Vernon-Shakespeare, 15, Church Street, Oldbury, Worcs. Registered office: 3, New Street, Birmingham.

Arcadia (Bridgeton), Ltd.—Registered in Edinburgh September 1. Capital, £400 in 400 shares of £1 each. Kinema proprietors, etc.

Independent Productions, Ltd. — Registered August 28. Capital, £100 in 100 shares of £1 each. Film producers, etc. Francis A. Searle, 14, Atney Road, Putney, S.W.15, film producer, is permanent director. Solicitor: R. H. Snell, 159, Temple Chambers, Temple Avenue, E.C.4. Registered office: 145, Wardour Street, W.1.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

News Cinemas (Southend), Ltd., 108, High Street, Southend-on-Sea.—W. L. Allan, of 41, Hall Park Avenue, Westcliff-on-Sea, ceased to act as Receiver and/or Manager on July 6, 1939.

City Film Corporation, Ltd., 376, Strand, W.C.2.—S. B. Smith, of 4-6, Throgmorton Avenue, E.C., ceased to act as Receiver of certain assets on August 29, 1939.

BRITISH STUDIO PLANS

TEDDINGTON CLOSES

Film production on Paramount's current schedule of British pictures is continuing in so far as war conditions allow, as usual, states a message from David Rose, managing director of Paramount.

In view of the background war atmosphere of the Mario Zampi production, "Live and Let Live," with Duggie Wakefield as star, certain retakes will be necessary in order to bring it into line with present conditions.

Back projection of air fighting between British and German planes, and the War Office sequences, are being rephotographed and scenes added with Duggie, Jack Allen, who plays the English captain, and Albert Lieven, as a German officer.

Four further Mario Zampi productions which have been lined up are in active preparation, and will keep the stages at Sound City busy throughout the coming weeks.

A.B.C. REOPENS SEPT. 15

At the moment it is intended to reopen the Associated British Studios at Elstree on September 15, the date originally fixed after the usual summer closure.

Walter Mycroft is now engaged in swift conferences preparatory to the reopening of the Elstree plant.

WARNER CLOSE DOWN TEDDINGTON

The Warner Studios at Teddington have been utilised by Max Milder to house the Warner and First National staffs, and consequently it has been decided to abandon production for the time being.

Studio employees have received intimation of their discharge.

The film currently in production, "Hold Your Hats," which features Max Miller, will not be completed.

"SINNERS" POSTPONED

Although it has been decided to complete production of "The Thief of Baghdad," the remaining footage of which consists principally of trick work, Alexander Korda announces that the production of "Sinners," starring Merle Oberon, has been postponed.

ISLINGTON PLANS TO CONTINUE

As announced last week, Maurice Ostrer intends to carry on at Islington as long as permitted by the Government. "Band Waggon" is the subject now being made, with Arthur Askey and Richard Murdoch starred, under the direction of Marcel Varnel.

The Ealing Studios propose to continue production with "David Goliath," starring Paul Robeson.

FUTTER READIES HOWARD FILM

Arrangements are being made by Walter Futter for the early production by Major Pictures of "The Man Who Lost Himself," adapted from the H. de Vere Stackpoole novel.

Leslie Howard will star and act as co-producer with Walter Futter and co-director with Anthony Asquith on the picture, which will be made for RKO-Radio release.

It is proposed to start production immediately, but if the world situation demands it, the picture will be made in Hollywood. Otherwise it is hoped that the start of the subject will also signalise the reopening of Pinewood as a production centre.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST • F • MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

KINEMATOGRAPH WEEKLY Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS WANTED

MANAGER (39), MARRIED, FULLY EXPERIENCED AND AT PRESENT HOLDING A POSITION AS MANAGER AND LICENSEE IN THE MIDLANDS, DESIRES TO OBTAIN A POSITION IN LONDON OR SOUTHERN COUNTIES; ONE WITH PROSPECTS PREFERABLE.—X., BOX 126, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist-Electrician seeks change, anywhere; first-class electrician and showman; any equipment; £4 weekly.—Dillon, 76, High Street, Ilfracombe.

EXHIBITORS looking for a 100 per cent. live-wire Manager with a backing of 25 years' experience drop me a line, when I will more than justify the confidence so placed; age 45; of smart appearance and personality.—U., Box 147, Kinematograph Weekly.

WANTED, Managerial position outside vulnerable areas; C3 man; age 44 years; at present General Manager of three City kinemas.—W., Box 149, Kinematograph Weekly.

MANAGER or General Manager; fully conversant with every branch of the trade; 18 years' practical experience Managerial side; highest possible credentials; present theatre eight years; tall, smart appearance; age 39; disabled ex-Serviceman; publicity and exploitation expert; with large circuit at the moment; available immediately theatres reopen.—V., Box 148, Kinematograph Weekly.

CHIEF-Operator-Electrician, ex-Service man, desires change; long experience; good references; W.E., RCA; terms £4.—Riley, 7, Parsonage Road, Amesbury, Wilts.

STABLEFORD All-Metal
FINEST LIGHT and SOUND **SCREENS**
See and Hear it at the Cambridge Theatre
STABLEFORD ALL-METAL SCREENS LTD.
1, Stebbing St., London, W.11. Phone: Park 7682.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

FOR SALE AND WANTED

"MORRISON GYROTONE," the low-priced talking picture equipment, made to laboratory standards—specialists in Kalee projector overhauls. Static rectifier manufacturers. — Gyrotone, Ltd., Colesbill, Birmingham. 'Phone: Colesbill 69.

FILMS

EDUCATIONAL, Scientific, Travel and Religious Films. Large selection. Export to all parts of the world. For sale or hire.—Baers, 176, Wardour Street, W.1. Established 1907.

PRESTON FILM SERVICE
LARGE STOCK OF FILMS FOR SALE
Write for Lists
Also SECOND-HAND ZINC FILM TANKS
Various sizes.
CINEMA SCREEN CLOTH FOR SALE
Write for Sample.
PICTUREDROME, BRACKENBURY PLACE, PRESTON.
'Phone: 5465.

SOUND SCREENS
Every Type
E. G. TURNER
43-49, HIGHAM ST., WALTHAMSTOW, E.17
Phone: LARKSWOOD 1061-2.

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Metro-Goldwyn-Mayer Pictures, Ltd.
4. Classified Advertisements.

	PAGE
Champion, C. H., and Co., Ltd.	11
Coltman Displays, Ltd.	16
Lazarus, H., and Son, Ltd.	16
Lockwood, L. B., and Co.	13
Lusty, W., and Sons, Ltd.	16
Moy-Omnia	15
Paterson, Ltd.	12
Preston Film Services, Ltd.	16
Stableford All-Metal Screens, Ltd.	16
Turner, E. G.	16
Uniform Clothing and Equipment Co.	14

CINEMAS need COLTMAN'S FRAMES
Frames complete the decoration of a theatre as well as being a powerful medium of publicity —and how much better it is to have frames made by Coltman's
COLTMAN'S for FRAMES
— Factory —
A. COLTMAN & Co. Ltd.
Fairfield Works, Hounslow, Middx.
Phone: Hounslow 3245-6
— Showrooms —
COLTMAN DISPLAY Ltd.
92, Wardour Street, London, W.1.
Phone: Ger. 6690-1396

LAZIE CHAIRS
Send for details and estimates NOW!
WITH NEARLY 70 YEARS' EXPERIENCE BUILT INTO THEM ● CANNOT BE EQUALLED FOR COMFORT & DESIGN
H. LAZARUS & SON LTD
10a, GREAT EASTERN ST., LONDON, E.C.2.
'PHONE: BISHOPSGATE 7536-9

FORTHCOMING TRADE SHOWS

THE following list of provincial Trade shows was arranged prior to the establishment of the war emergency. It must therefore be understood that it is purely tentative and wholly dependent upon the situation. Exhibitors are advised to communicate with their local K.R.S. representative whose address is on page 5.

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Thur., Sept. 7	3 p.m.	Cambridge	Meet Maxwell Archer: Lovely Devon: Television.	RKO-Radio	John Loder	—
,, ,, 7	8.30 p.m.	Cambridge	Nurse Edith Cavell: The Ugly Duckling.	RKO-Radio	Anna Neagle	—
Fri., ,, 8	6.30 p.m.	Cambridge	Lady of the Tropics	M-G-M	Robert Taylor	—
Tues., ,, 12	3 p.m.	Piccadilly	Girl from Rio	Pathe	Warren Hull	—
,, ,, 12	8.30 p.m.	Cambridge	Dark Eyes of London	Pathe	Bela Lugosi	—
Wed., ,, 13	8.30 p.m.	Cambridge	Mr. Wong in Chinatown	Pathe	Boris Karloff	—
Thur., ,, 14	3 p.m.	Piccadilly	The Amateur Detective	Pathe	Frankie Darro	—

BIRMINGHAM

Mon., Sept. 11	10.30 a.m.	West End	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Forum	Winter Carnival	United Artists	Ann Sheridan	—
,, ,, 12	10.30 a.m.	West End	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Paramount	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

CARDIFF

Fri., Sept. 8	11 a.m.	Odeon	Winter Carnival	United Artists	Ann Sheridan	—
,, ,, 8	10.45 a.m.	Park Hall	Each Dawn I Die	Warner	James Cagney	—
Mon., ,, 11	10.45 a.m.	Park Hall	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Empire	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Capitol	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

DUBLIN

Fri., Sept. 8	10.45 a.m.	Grafton Cinema	Only Angels Have Wings	Columbia	Cary Grant	—

GLASGOW

Mon., Sept. 11	10.45 a.m.	La Scala	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Regal	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Paramount	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

LEEDS

Mon., Sept. 11	10.30 a.m.	Scala	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.45 a.m.	Ritz	Winter Carnival	United Artists	Ann Sheridan	—
,, ,, 12	10.30 a.m.	Scala	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Paramount	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

LIVERPOOL

Mon., Sept. 11	10.45 a.m.	Trocadero	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Trocadero	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Paramount	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—
Thur., ,, 14	11 a.m.	Forum	Winter Carnival	United Artists	Ann Sheridan	—

MANCHESTER

Mon., Sept. 11	10.45 a.m.	Theatre Royal	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Gaumont	In Name Only	RKO-Radio	Cary Grant	—
,, ,, 12	11 a.m.	Grosvenor	Frontiers of '49	Columbia	———	—
Wed., ,, 13	10.45 a.m.	Paramount	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—
,, ,, 13	11 a.m.	Grosvenor	Colorado Trail	Columbia	———	—
Thur., ,, 14	11 a.m.	Grosvenor	The Thundering West	Columbia	———	—

NEWCASTLE

Mon., Sept. 11	10.45 a.m.	Grainger	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Westgate	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Essoldo	Winter Carnival	United Artists	Ann Sheridan	—
,, ,, 13	10.45 a.m.	Paramount	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

NOTTINGHAM

Mon., Sept. 11	10.45 a.m.	Ritz	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Hippodrome	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Ritz	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

SHEFFIELD

Mon., Sept. 11	10.45 a.m.	Regent	Shadowed Eyes	RKO-Radio	Basil Sydney	—
Tues., ,, 12	10.30 a.m.	Regent	In Name Only	RKO-Radio	Cary Grant	—
Wed., ,, 13	10.45 a.m.	Regent	Nurse Edith Cavell	RKO-Radio	Anna Neagle	—

"Savoy" Model

A Close-up of Comfort

HERE you see one of the major attractions for any good cinema —a deeply sprung, luxuriously upholstered Lusty Theatre Seat. These famous seats contribute enormously to the pleasure of your patrons—not only during the first year, but for many long years to come.

Write to-day for catalogue, trade terms, etc.

Lusty's THEATRE SEATS

a product of
W. LUSTY & SONS, LTD.
Swain Works
BROMLEY-BY-BOW, LONDON, E.3.
Phones: East 5020 (3 lines)
Telegrams: Comparison, Bow, London.
Showrooms: 79/81, Paul Street, Finsbury, London, E.C.2.
Telephone: Clerkenwell 7411.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
September 7, 1939